L.21.e.14

# THE
# BRITISH ARCHITECT:
## OR, THE
# BUILDERS TREASURY
## OF
# STAIR-CASES.

CONTAINING

I. An eaſier, more intelligible, and expeditious Method of drawing the FIVE ORDERS, than has hitherto been publiſhed, by a Scale of Twelve equal Parts, free from thoſe troubleſome Diviſions called *Aliquot Parts.* Shewing alſo how to glue up their Columns and Capitals.

II. Likewiſe STAIR-CASES, (thoſe moſt uſeful, ornamental, and neceſſary Parts of a Building, though never before ſufficiently deſcribed in any Book, ancient or modern;) ſhewing their moſt convenient Situation, and the Form of their aſcending in the moſt grand Manner: With a great Variety of curious Ornaments, whereby any Gentleman may fix on what will ſuit him beſt, there being Examples of all Kinds; and neceſſary Directions for ſuch Perſons as are unacquainted with that Branch.

III. Designs of ARCHES, DOORS, and WINDOWS.

IV. A great Variety of New and Curious CHIMNEY-PIECES, in the moſt elegant and modern Taste.

V. CORBELS, SHIELDS, and other beautiful Decorations.

VI. Several uſeful and neceſſary RULES of CARPENTRY; with the Manner of TRUSSED ROOFS, and the Nature of a ſplayed circular SOFFIT, both in a ſtreight and circular Wall, never publiſhed before. Together with Raking Cornices, Groins, and Angle Brackets deſcribed.

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*The Whole being illuſtrated with upwards of* One Hundred Designs *and* Examples, *curiouſly engraved by the beſt Hands, on Sixty Folio* Copper-Plates.

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By ABRAHAM SWAN, Architect.

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LONDON:
Printed for and Sold by ROBERT SAYER, Map and Printſeller, No. 53, in
Fleet-Street.

# THE INTRODUCTION.

THOSE who are well acquainted with this Subject, and have had large Practice in it, muſt, I think, allow that there needs no Apology for preſenting the Public with the enſuing Treatiſe, which is *chiefly* deſigned for the Benefit of ſuch as have had leſs Practice therein; to whom I hope it will prove no uninſtructive Piece. Many Books of *Architecture* have been wrote, and ſome of them Pieces of great Value; yet after careful Peruſal I have never found any of them fit to give a Learner tolerable Satiſfaction. And I might venture to ſay there is no Book yet extant which contains the Rules and Examples of Drawing and Working in ſo large a Variety, and at the ſame Time in ſo plain and conciſe a Manner, as this ſingle Volume.

*Palladio*, *Scamozzi*, and *Vignola*, are certainly the beſt and moſt celebrated Authors who have wrote on *Architecture*; yet they contain not all that is neceſſary to be known on this Subject; particularly with regard to *Stair-caſes*, tho' allowed by them all to be one of the moſt conſiderable and uſeful Parts of a Building. The Examples which they have left us of theſe, are of very little Uſe either for Drawing or Working. *Palladio* tells us, that all Care imaginable muſt be taken in placing the *Stair-caſes*; that it is difficult to find a proper Situation for them, which will no Ways damage the Reſt of the *Fabrick*; that the leſs they are concealed from ſuch as enter the Houſe, the more ornamental they will appear; and that you ſhould have a Sight of the beſt Part of the Houſe before you arrive at them, by which Means the *Fabrick* will ſeem larger than it really is. With ſuch general Directions he contents himſelf; and pretty much the ſame might be ſaid of *Chimney-pieces*. But in both theſe Subjects I have laid down ſeveral Rules, and ſhewn ſeveral Examples, which will be found uſeful both for Drawing and Working.

There will be very little Difficulty to underſtand the Proportions of the *Five Orders*; the *Retail* Meaſures being exactly adjuſted by a familiar Scale of Twelve equal Parts; and all the *Groſs* Meaſures, ſuch as thoſe of the *Baſe*, *Shaft*, *Capital*, *Architrave*, *Freeze*, and *Cornice*, are ſhewn up the Sides of the entire Orders, and explained in View of the Deſigns. The *Doors*, *Windows*, *Chimneys*, and the *Decorations*, being fully deſcribed in their proper Places, it would be needleſs to ſay any Thing more of them here.

Although moſt of the Terms of *Architecture* have been already explained by ſeveral Authors; yet for the Benefit of thoſe who may not have ſuch Books, I ſhall here, beyond what I at firſt propoſed, give their Explication.

An *Order* in *Architecture*, ſignifies a Compoſition of the ſeveral Parts of an *Entire Column*; ſuch as the *Baſe*, *Shaft*, or Body of the Column, the *Capital*, *Architrave*, *Freeze*, and *Cornice:* When theſe are all regulated by their proper Meaſures, ſome being plain and groſs, others compoſed of more delicate Parts, according to the different Orders for which they are intended, and are all united and adapted to their proper Places, they then form that Part of a Building which is called an *Order*; and which adds greatly to the Beauty of the Building if rightly adapted, not to the Situation only, but alſo to the Rank and Dignity of the Owner.

*Columns* may be called *Entire* without *Pedeſtals*; the chief Uſe of theſe being for *Balluſtrades*, *Obeliſks*, *Statues*, and *Dados* of Wainſcotted Rooms, *&c.* where they are generally a fifth Part of the Height of the Room: The particular Meaſures of *Pedeſtals* are ſet to the Arches of each *Order*, where I think they are of little Uſe, except to ſhew their Proportions; for in *Porticos* and *Colonades*, to which *Columns* are chiefly uſed, we ſeldom find them ſet upon *Pedeſtals*. The *Doric* Order is ſo far from having a *Pedeſtal*, that in its Original it had no *Baſe*, as *Palladio* has ſhewn in his *Colonades*; and for this *Vitruvius* gives an odd Reaſon, which is, that this *Order* is like a ſtrong and robuſt Man, ſuch as *Hercules*, who was never repreſented but with his Feet bare:---Whereas the *Baſe* of a *Column* bears more relation in its Uſe to a Man's Foot, than to his Shoe; and may therefore be eſteemed a neceſſary Part.

## *Of the ſeveral Parts of the* Orders *more particularly.*

The Baſe imports of the Suſtent or Foot.

In the *TUSCAN ORDER* it is compoſed of three Parts.

The lowermoſt Part is a flat Member, and is called the *Plinth:*

The next is the *Aſtragal*, which is in Form of a Semicircle, with its Fillet; this, when uſed in the *Baſe*, is commonly called a *Torus*, which turns round the Column; the ſmall Hollow or Cavity joining to the Fillet belongs to the Column. The firſt third Part of the naked *Shaft*, or Body of the Column, repreſents a Cylinder; the other two, the Fruſtum of a Cone, but ſomething ſwelling: On the uppermoſt Part of the Shaft is an *Aſtragal*, which, employed in this Place, is called a *Collar*, and turns round the Column.

The

The next Part is the *Capital*, which begins with a Freeze, here called the *Neck*; at the upper Part of which is a ſmall Hollow, with a ſmall Liſt or Fillet, which ſeparates it from the *Quarter-Round*, or *Ovolo*. Over the *Ovolo* is a ſquare Plinth, which is in this Place called an *Abacus*, and has ſometimes a ſmall Hollow and Fillet on the upper Part where it joins

The *Entablature*; the firſt Part of which is called the *Architrave*; this generally conſiſts of two *Facia*, above both which is a Fillet with a Hollow underneath it. The next Part is a large plain Facia, called the *Freeze*, ſeparating the *Architrave* from the *Cornice*.

The firſt Part of the *Cornice* is the *Bed-Mould*, which is compoſed of a Hollow, a Quarter-Round, and Fillets; over this is the *Facia*, or Front of the *Soffit*, *Corona*, or *Eaves*, which is ſometimes plain, and ſometimes a large Hollow, as in *Palladio*. At the Top of all is the *Cima* or *Ogee*, with its two Fillets.

An *Ogee* is formed by two Segments of a Circle, the one *Convex* and the other *Concave*, being ſometimes the ſixth Part of a Circle; but ſometimes a much *quicker* Curve, that is, to a ſhorter Radius, eſpecially when uſed for the horizontal, or level Part of the *Cornice*, at the returned Part of the Foot of a *Pediment*; for elſe the *Raking-Ogee* will have a bad Effect.

In the *DORIC ORDER* the *Baſe* is called the *Attic*, and, beſides the *Plinth*, is compoſed of two *Toruſſes*; the uppermoſt of which has two Fillets; the Hollow betwixt the *Toruſſes* is ſometimes called the *Scotia*.

The

The *Capital* in this *Order* is ſomething different from the former, having an *Aſtragal*, or *Bead*, at the lower Part of the Quarter-round; *Palladio* ſets to this Part three *Annulets*, Liſts, or Fillets. The *Abacus*, or *Faſcia* above the Quarter-round, has an *Ogee*, and Fillet.

The *Architrave* is compoſed of two *Faſcias*; on the upper are ſix ſmall Drops, or Bells cut like a Dove-tail, ſet under a Fillet, whoſe Extent is equal to the Width of the *Triglyph* over it. The *Triglyphs* are projecting Parts in the *Freeze*, with perpendicular Channels or Gutters; the Depth of each is formed by a right Angle, and is Half the Width. The *Metopes* are the Space between them, which are perfect Squares; the *Triglyphs* are capt with a Fillet.

As for the *Cornice*; the *Bed-moulds* in this *Order* are various. That fixed to the *Profile* is only a *Quarter-round* with its Fillet, above this are the *Modillions* capt with an *Ogee*, ſet perpendicularly over the *Triglyphs*, and equal to them in Width; the Paces in the *Soffit* betwixt the *Modillions*, which often contain various Sorts of Flowers, are called *Coffers*, both in this and the following Orders.

In the *IONIC ORDER*. The *Baſe* nearly correſponds with the former, there being only a *Bead* introduced above the upper *Torus*; the *Capital* is different, for here and in the *following Orders*, the *Quarter-round* at the upper Part with its Fillet and Hollow is called an *Abacus*; and in the Centre or Middle of this *Capital* is a Pomegranate, from which ſprings the Fillet of the Scroll or *Volute*. Sometimes in this Place you have a Roſe or *Foliage* Flower. The lower *Quarter-round* is carved with Eggs and Darts.

The

The *Architrave* in this Order has generally three *Faſcias*, which ſome ſeparate by *Beads*, others by the Projection of a ſmall Fillet only, as in the two lower; the upper has a large *Ogee* and *Fillet*, the Carving and Enrichment of which is called *Seven-leaved Graſs*. The *Freeze* has nothing particular, except that it ſometimes ſwells. The *Cornice* has a *Dentil Bed-mould*; its firſt Member is an *Ogee* with its Fillet, over which are the *Dentils* or Teeth; the next Member is a *Quarter-round*, or *Ovolo*, with its Fillet; above this is the *Faſcia*, which contains the *Modillions*, capt by an *Ogee*; over this is the *Faſcia*, or Front of the *Soffit*, and then two *Ogees*, with their Fillets.

There is no Occaſion to enlarge upon the two other *Orders*, the *Corinthian* and *Compoſite*, ſince their Mouldings have the ſame Names as what I have already mentioned. The *Corinthian Capital* has two Rows of Leaves, one above another; between the Leaves of the upper Tier is ſhewn the *Helices* or Stalks, from which ſpring the *Scrolls* that ſupport the *Abacus*.

But ſince *Architecture* is much more eaſily learnt by the *Eye*, than the *Ear*, I proceed to explain my Plates, which I ſhall do as briefly as poſſible; the Figures themſelves being much more expreſſive than Words.

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OF

# OF THE ORDERS IN GENERAL.

## The *TUSCAN* Order.

PLATE I. Repreſents the principal Parts of this Order.

PLATE II. Exhibits each particular Part at large.

The *Baſe*, *Capital*, *Architrave*, and *Cornice* are near *Palladio*'s Proportions; but the *Freeze* is nine Parts more than his, and ſo make the whole *Entablature* equal to two Diameters, and alſo equal to Two-ſevenths of the Height of the Column. The Height of *Scamozzi*'s *Freeze* exceeds that which is exhibited in this *Profile* by one Part and a Quarter.

## The *DORIC* Order.

PLATE III. Repreſents the principal Parts of this Order.

PLATE IV. Shews each particular Part at large, with two different Sorts of *Coronas*, or *Soffits*; one with its *Modillions* and *Flowers*; the other is what both *Palladio* and *Scamozzi* copied from the Theatre of *Marcellus* at *Rome*; and on the Left-hand of this is *Palladio*'s *Bed-mould*; which is all the conſiderable Difference in this Order.

*Scamozzi* gives a *Dentil Bed-mould*, the Meaſures of which are placed to the lower *Cornice* in PLATE III. The *Cornice* over this has a *Fret Bed-mould*, taken from the Bath of *Diocleſian*, at *Rome*.

PLATE V. Exhibits the *Mouldings* at large, in Out-lines.

# The *IONIC* Order.

PLATE VI. Repreſents the principal Parts of this Order.

PLATE VII. Repreſents each particular Part at large.

The *Modillions* fixed to the *Profile*, with the Leaves underneath them, have been practiſed by Sir *Chriſtopher Wren*, with the *Bed-mould* in the ſame Proportion as here exhibited, but not toothed. The ſame PLATE alſo exhibits *Palladio*'s *Cornice*, with the *Modillions* finiſhed ſtrait behind; his *Bed-mould* is the ſame here as that which he has given to the *Doric* Order: The Height which he aſſigns to the *Freeze* in this Order is twenty-one Parts, and it ſwells equal to the Projection of the *Architrave*.

PLATE VIII. Shews the *Glueing* up of the *Capital*.

PLATE IX. Exibits the *Mouldings* at large, in Out-lines.

# The *CORINTHIAN* Order.

PLATE X. Repreſents the principal Parts of this Order.

PLATE XI. Exhibits each particular Part at large.

The *Modillion* placed to this *Profile* is ſhorter than *Palladio*'s by two Parts and a Half, and ſeems to have a much better *Truſs*; ſince his is longer in Proportion, than any that we find among the Antients, who certainly did nothing without the greateſt Reaſon. *Palladio*'s *Freeze* to this Order is twenty-five Parts. The Height of the Column in this Order is equal to ten of its Diameters; and the *Entablature* to two, or to one-fifth Part of the Column's Height.

PLATE XII. Shews the *Glueing* up of the *Capital*.

PLATE XIII. Exhibits the *Mouldings* at large, in Out-lines.

# The *COMPOSITE* Order.

PLATE XIV. Repreſents the principal Parts of this Order. Underneath you have *Palladio*'s *Cornice*. He gives twenty-four Parts to his *Freeze* in this Order, which is Half the Diameter of his Column.

PLATE XV. Exhibits this Order, as in its Original; with each particular Part at large.

PLATE XVI. Shews the Manner of *Glueing* up Columns.

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Of

# Of the Arches of all the Orders.

PLATE XVII. Repreſents two *Tuſcan* Arches; one with *Pedeſtals* and the other with a *Plinth* only the Diameter of the Column; which agrees with *Palladio*'s.

The Piers are never more than Half the Opening, nor leſs than One-third; but *Palladio* ſeems to have more Regard to the Pierage and Opening of the Arch than to the Space betwixt the *Modillions*. He takes no Notice of the Riſing of his Arch above a Semicircle; as *Scamozzi* has ſhewn his *Tuſcan*, riſing ſeven Minutes and a Half, which is equal to ſix of theſe Parts, his *Doric* riſing ten Minutes, his *Ionic* twelve, his *Compoſite* fourteen, and his *Corinthian* ſixteen Minutes.

Sir *Chriſtopher Wren* ſeems to have exceeded theſe Proportions, in ſome of the Arches of *St. Paul*'s; but this probably was the Effect of his very juſtly conſidering, that a lofty Arch, at a near View, will have Part of its Beauty hid, by the Projection of the *Impoſts*; which made it neceſſary to give the greater Riſing above a Semicircle to his Arches, which are lofty, and to be viewed but at a ſmall Diſtance from their Feet. If the Arch be low, or is to be viewed at any conſiderable Diſtance, it need not riſe but little above a Semicircle, the *Impoſts* not being then capable of hiding much of it.

The lower Part of the *Key-ſtone*, and the *Architrave* that turns round the Arch, may be both made of the ſame Width.

It would be needleſs to ſay much more of the Arches, ſince the Meaſures are ſet to each particular Part in the Figures.

PLATE XVIII. Repreſents two *Doric* Arches; one with a great, and the other with a ſmall *Impoſt*; and different *Key-ſtones*. The Width of theſe Arches is regulated by their Number of *Triglyphs*.

PLATE XIX. Repreſents two *Ionic* Arches, with different *Impoſts* and *Key-ſtones*.

PLATE XX. Exhibits two *Corinthian* Arches, with their Meaſures ſet to each Part.

PLATE XXI. Shews the *Intercolumniations* of each Order from *Palladio*; with two Arches for Door-ways. You are to obſerve, that theſe Arches cannot be put in Practice, but where the *Impoſt* is above the Eye, which cannot well be leſs than the Height of ſix Feet.

# Several Deſigns from *Palladio*, of Arches over Arches.

PLATE XXII. The Deſign in the Middle is taken from *Palladio*'s third Book. The *Triglyphs* over the lower Arch are not to be the Guide in regulating its Width, there being but five in the whole Width betwixt the

Columns, which are nine Diameters in the Clear. Over this Arch is a *Venetian* Window of nine Diameters and eight Parts, from Column to Column; the eight Parts are occaſioned by the Columns underneath diminiſhing one-ſixth Part.

The other three Deſigns are taken from *Palladio*'s ſecond Book. The Deſign on the Right-hand repreſents two Arches, one over the other; the lower of which is a *Doric* Arch, five Diameters from Column to Column, and the *Ionic* above it is five Diameters and eight Parts. The Columns ſtand on a *Plinth* equal to Half their Diameter, and the *Balluſters* are in the Opening of the Arch.

Underneath you have the *Ionic* Order ſet upon a *Ruſtic Baſement*. At the Left-hand are two Deſigns of *Venetian* Windows; the Opening of each Arch is ſix Diameters and a Half: The Spaces on each Side may be the common Intercolumniation, as there repreſented.

## Four different Deſigns of Doors.

PLATE XXIII. The lower Deſign to the Right-hand is a *Doric* Door with *Ruſtic Jambs*.

Let the Height of the Column be divided into eleven equal Parts; then one and two-thirds is the Length of the *Key-ſtone*. From the Middle of one Column to the Middle of the other is ſix Diameters and a Quarter; and the *Entablature* is one-fourth Part of the Height of the Columns. You are to obſerve, that when the Columns ſtand on a Step, as in this Deſign, they are to have only their proper *Plinth*; but when uſed as repreſented by the lower Deſign on the Left-hand, there is ſometimes Half the Diameter, ſometimes three Quarters, and often the whole Diameter given to the *Plinth*. The upper Deſign on the Left-hand is an *Ionic* Door; the *Entablature* is two-ninths of the Column's Height, as is ſhewn on the Side; and the *Modillion*, with the Space betwixt each, is Half the Diameter and three Parts.

## Several Deſigns of Doors and Windows.

PLATE XXIV. The *Truſſes* for theſe Doors and Windows are deſcribed in the following, or on Plate XXV. and their *Architraves*, *Freezes*, and *Cornices*, at large, on Plate XXVI.

The

# The Corner of a Door and Window, or Chimney, at large.

PLATE XXV. You have in this Plate the Corner of a *Door*, *Window*, or *Chimney*, with its *Truſs* at large; and the Meaſures ſet to each particular Part.

There are three different Rules, or Proportions for *Pediments*; which are two-ninths, one-fifth, or one-fourth of the whole Extent. It is the firſt of theſe that I have followed in Fig. I. two-ninths being the mean Proportion betwixt the other two.

In Fig. II. I have ſhewn the Manner of the *Raking Cornice*. To deſcribe this —— Firſt from the lower *Ogee*, which is the Level, or Horizontal Part of the *Cornice*, from which draw the Lines that repreſent the Pitch of the *Pediment*, and divide its Height into four equal Parts, as in the Figure; then draw the *Raking Lines* 1, 2, 3, to the lower *Ogee*, and where they cut that *Moulding* draw dotted Lines, as *a b*, to the upright Line; then transfer theſe to the other two *Ogees*, and *a b*, *a b*, and *a b*, will have each of them an equal Projection from their reſpective Uprights: And ſo of the Reſt. It will be needleſs to deſcribe the Manner of a *Raking Hollow*, or *Round*, they being both formed in an *Ogee*.

Fig. III. Repreſents the upper Part of the *Modillion* with its *Capping*. The *Raking Mould* may be found in the ſame Manner as in Fig. II.

# Two Deſigns of Cornices for Doors, or Windows.

PLATE XXVI. To proportion the upper Deſign —— Divide the Opening of the Door into ſix equal Parts, as is uſual; one of them is the Width of the *Architrave*, which may be divided into twenty-four Parts, by dividing one-fourth of it into ſix Parts; and diſpoſe them as you ſee them marked in the Deſign. The *Freeze*, as ſhewn up the Side, is three-fourths of the *Architrave*; and a ſwelling *Freeze* muſt have its Projection equal to that of the *Architrave*. I have ſhewn a *Pine-Apple* to this *Bed-mould*; but it ſometimes returns, with the Face of a *Dentil* each Way.

In the lower Deſign, the *Architrave* is divided into twenty-one Parts, by one-third Part divided into ſeven, as is ſhewn on the Side; and this regulates the *Cornice*, as above. The *Fillets* of the *Ogee* of the *Architrave* in both theſe Deſigns are drawn in their uſual Proportions; but may have full as good an Effect, if made one-fourth, or one-half of a Part more; which may be taken from the *Faſcias*.

Beneath

Beneath the lower *Cornice* at the Right-hand is an *Ogee*, with a Hollow at the Foot; which is ſometimes uſed for a *Cornice*.

## The Manner of proportioning Pedeſtal Stairs.

PLATE XXVII. Stairs of this Kind are ſeldom uſed leſs than four Feet wide; for which Width I have drawn a *Rail* at large. This may be divided into four equal Parts, and one of them is the Projection of the *Mouldings*, excluſive of the Space at the Foot of the Hollow.

To the Left-hand of the *Rail* is ſhewn one of theſe Parts divided into nine; diſpoſe of theſe nine Parts to the Height and Projection of each *Moulding*; as you ſee in the PLATE.

To the Right-hand of the *Rail*, you have a different *Cornice* and *Baſe* regulated by the ſame Method.

On the Top of the PLATE to the Left-hand is ſhewn the upper Part of a Pedeſtal.

To proportion the *Margin* and *Mouldings* of which——

Let the Width be divided into ſix equal Parts; one of them is the *Margin*, and Half that may be the *Moulding*.

Or, you may proportion this by the Scale of nine Parts below; taking ſix of them for the *Margin*, and three for the *Moulding*.

To the Right-hand of this is the *Baſe* proportioned to the *Rail* at large.

Obſerve, that for every Foot the Stairs exceed four in Width, you are to increaſe the Width of the *Pedeſtal* by three Quarters of an Inch. If they are leſs than four Feet, then the Width of the *Pedeſtal* muſt be one-eighth Part the Length of the Step.

## Another Sort of Pedeſtal Stairs.

PLATE XXVIII. Theſe Stairs have a *Rail* and *Balluſter* different from the former.

To the Left-hand you have the *Architrave*, *Freeze*, and *Bed-mould* for the *String-board*, in Proportion to the *Rail* below. The *Freeze* is twenty-ſeven Parts, or three-fourths of the Width of the *Pedeſtal*.

To each *Moulding* I have ſet the Meaſures of its Height and Projection; which Method is alſo obſerved in the following Deſigns.

## A different Rail and Balluſter.

PLATE XXIX. Theſe *Balluſters* are very rich, and would, in my Opinion, produce a very good Effect, if put in Practice.

The Space betwixt each *Balluſter* is equal to Half the Width of the *Balluſter*, which is alſo equal to the ſhorter Side of the ſquare Part at Top. The ſhorter Side of the *Plinth* is three Fourths of the Width of the *Balluſter*. And the *Balluſter*'s whole Width is equal to the Width of the riſing Part on the upper Side of the *Rail* drawn at large.

## Another Sort of Pedeſtal Stairs.

PLATE XXX. Theſe Stairs have a different *Rails* and *Balluſters*, ſtill richer than the foregoing. The Meaſures of the reſpective Parts are proportioned as before.

This Plate alſo exhibits two different Sorts of *Freezes*; that over the Deſign with Oak-leaves and Acorns.

## The Section of the Rail.

PLATE XXXI. This PLATE repreſents the Section of the *Rail*, with its *Baſe*, *Architrave*, *Freeze*, *Bed-mould*, and *String-board*. The *Plinth*, with the twenty-three Parts ſet to it, ſtands along the Landing on the Gallery. The other Part of the *String-board* which falls below, covers the Joiſts.

To the Right is a *Pedeſtal*, with its *Baſe* turned round. Either of theſe Methods may be uſed, as is thought moſt proper; but I take the former to be the beſt Way, when the *Baſe* finiſhes againſt the *Pedeſtal*.

## A Flight of Bracket-Stairs.

PLATE XXXII. This PLATE exhibits a Flight of four Steps of very rich *Bracket-Stairs*; over which is a *Bracket* drawn at large. For the Length of the *Balluſter* take the perpendicular Height from the *Noſe* of the *Step*, to the under the Side of the *Rail*, which ought not to exceed two Feet two Inches.

PLATE XXXIII. A Flight of Stairs, with very rich Brackets.

PLATE XXXIV. A Flight of Stairs, with two different Brackets, at large.

## A Stair-Caſe with two Flights.

PLATE XXXV. Here I muſt advertiſe the Reader, that I by no Means intended to confine myſelf to the Rules of *Perſpective*, but to repreſent the Deſign in the moſt *uſeful* Form; and therefore continued the Steps all parallel to the firſt viſual Line; for had they all directed to the Point of Sight, it would have made the Deſign *uſeleſs* for what is intended.

Fig. II. Shews the Manner of drawing the *Ramp*; which is to riſe equal to the Height of the firſt Step of the next Flight, and as much as its *Kneeling*; as is ſhewn by the *Ramp* interſecting the *Rail* of the ſecond Flight.

Fig. I. Shews you how to make the two *Knees* agree with each other, which is done by drawing the dotted Lines from the Middle of the *Aſtragal*.

Fig. III. Shews the ſtraight *Rail* interſecting a circular *Cap*.

Fig. IV. Shews the Manner of *Dove-tailing* the *Riſer* into the Step. And

Fig. V. Exhibits the Plan of the Stairs.

## A Stair-Caſe with three Flights.

PLATE XXXVI. This Plate repreſents a *Stair-Caſe* of three Flights; with its Landing *Rail*; and under the third Flight you have two different Sorts of *Rails*.

Fig. I. Shews the ſolid Part of the Step out of which the *Scroll* is formed; where *o* repreſents the *Over-ſail* of the Step; *b* the Thickneſs of the *Bracket*, with its *Mitring* to the *Riſer*; and *s* the *String-board*.

Fig. III. Shews the *Scale* for drawing the *Scroll* of Fig. II. To perform which: —— Take the Diſtance from 1 to the Centre, Fig. II. and ſet it from 1 to the Centre in Fig. III. Divide that Extent into three Parts, then ſet four ſuch Parts on the upper Side of the *Scale*, and draw the Line from 4 to 1; ſet one Foot of your Compaſſes at 4, and ſtrike the circular Line; let that be divided into twelve equal Parts, and then draw Lines from 4 through thoſe Diviſions, to the upright Line.

[ The *Scale* being thus made, then by it to draw the *Scroll.* ]

Inſtead of taking from 1 to the Centre, or from 2 to the Centre in the Scale, as was ſhewn by the *Ionic Scroll*, you are here to take the Mean betwixt them; then ſet one Foot of your Compaſſes in 1, and deſcribe a Stroke at *c*; take the ſame Diſtance and with one Foot in 2, croſs the Stroke at *c*; then from *c*, turn the Part from 1 to 2, and proceed in the ſame Manner; for if the Diſtance were taken in the *Scale* from 1 to the Centre, it would ſtrike the Circle too flat, and if it be taken from 2, it then ſtrikes the Circle too quick.

When this is well underſtood there will be no great Difficulty in drawing the *Scroll* over Fig. I. which throws itſelf out farther in Proportion than that in Fig. II. for this will always be the Caſe, when the upper Line of the *Scale*, which conſiſts of four Diviſions in Fig. III. is made but with three Diviſions or leſs; whence it appears that the upper

Line of the *Scale* may be drawn at what Length you pleaſe, according as you would bring in, or keep out the *Scroll.*

## The Manner of ſquaring Twiſt-Rails.

PLATE XXXVII. FIG. II. Exhibits the *Pitch-board*, to ſhew what Part of the *Step* the twiſted Part of the *Rail* contains; the three dotted Lines drawn from the *Rail* to the *Pitch-board* repreſent the Width of the *Rail*, that from the Middle ſhews the Ridge, or Middle of the *Rail*, which is to be kept level. The dotted Lines *a*, and *b*, ſhew how much Half the Width of the *Rail* turns up from is firſt Beginning to 3.

FIG. III. Shews the ſame *Pitch-board*, with the Manner of the *Rail's* turning up. If the Sides of the twiſted Part of the *Rail* be ſhaped by the *Rail-mould*, ſo that they direct down to its *Ground-plan*; that is, the upper Side of the *Rail* being firſt ſtruck by the *Mould*, then apply the *Mould* to the under Side, as much back as the *Bevel* of the *Pitch-board* ſhews, by being ſtruck on the Side of the *Rail*; and then FIG. III. being applied to the Outſide of the *Rail*, from its firſt twiſting Part to 3. will ſhew how much Wood is to be taken off.

FIG. V. Exhibits the Square of the *Rail*, with the *Raking* Line of the *Pitch-board*, drawn through the Middle on the upper Side; then draw the Depth of the Side of the *Rail* parallel to this, and the dotted Lines from the Diagonal of the *Rail*; theſe Lines ſhew what Quantity of Wood will be wanting on the upper and lower Sides of the *Rail.* Set your Compaſſes at *c*, and draw the circular Stroke from the *Raking* Part of the *Pitch-board* to *b*, take the Diſtance *a b*, and transfer it from *a* to *b*, in FIG. VII. the ſeveral Diſtances thus found may be ſet at any Number of Places, ranging with the ſtraight Part of the *Rail*; and it then forms the Width of the *Mould* for the twiſting Part of the *Rail.*

FIG. VII. Shews the Sweep of the *Rail.* The *Rail* cannot be fixed leſs than one Part from *Noſing*, or Front of the Step.

The remaining Part of the *Pitch-board* may be divided into any Number of Parts, as here into four; from theſe Diviſions draw Lines acroſs the *Pitch-board* to the *Raking* Line, then taking the Diſtances from the Ground-Line of the *Pitch-board* to the Plan of the *Rail*, and ſet them perpendicular from the *Raking Line* of the *Pitch-board*; ſo ſhall theſe Diviſions, when the *Rail* is in its proper Poſition, lay directly over the Diviſions on the *Ground-Plan.*

In this Figure *l*, *m*, and *n*, riſe as much above *o*, as the dotted Line in FIG. V. does above the Width of the *Rail*, and they ſink as much below *o* as the other dotted Line in FIG. V. falls below the Width of the *Rail*; the ſame Thickneſſes muſt be glued upon *o*, though the greateſt Part will come off in ſquaring. The Reaſon of placing the Letters, *l*, *m*, and *m*, and *n*, where you ſee them, is, that they might not obſtruct the ſmall Diviſions of the *Rail-mould*.

FIG. IV. Shews how to find the *Rail*, when it takes more than one *Step*. The remaining Part of the *Pitch-board* is divided into four Parts as before in FIG. VII. and it takes in two ſuch Parts of the next *Step*. Draw Lines from theſe Diviſions to the Diagonal of the *Pitch-board*, as in FIG. VII. then take the Diſtance *a b*, and ſet it from *c* to *d*, and ſo proceed with the other Diviſions.

Here is alſo ſhewn another Way to find the Outſide of the *Rail-mould*. Draw all the Diviſions acroſs the *Plan* of the *Rail*; then take the Diſtance from the Ground-Line of the *Pitch-board* to 4, transfer it from the Diagonal of the *Pitch-board* to 4 on the *Rail*; and ſo proceed with the other Diſtances. Then, when the *Rail* is put in its proper Poſition, *c* will be perpendicular to *b*, and all the Diviſions, as 1, 2, 3, 4, *&c.* in the *Rail*, will be perpendicularly over 1, 2, 3, 4, *&c.* in the *Ground-plan*.

FIG. VI. Shews the *Plan* of a *Rail* of five Steps.

To find the *Rail*: —— ſet five Diviſions, as from *e* to *h*, which is the Height of the five Steps; draw the Diagonal from *h* to the *Plan* of the *Rail*, then take the Diſtance *e f*, and transfer it from *g* to *h*, and proceed in the ſame Manner with the other ſeven Diſtances.

To find the Width of the *Rail-mould*——draw the Lines acroſs the *Plan* of the *Rail*, as at *k*, ſet that Diſtance from the Diagonal to *i*; and ſo proceed with the Reſt, as was ſhewn in FIG. IV.

Having formed the Sides of the *Rail*, perpendicular to its *Ground-plan*, and having ſquared the lower End of the *Rail*, then take a thin Lath and bend it within the *Rail*, as is repreſented by *m*, in FIG. I.

This is the readieſt Method for ſquaring a *ſolid Rail*; but if the *Rail* be bent in the Thickneſſes, the *Noſing* of the Steps muſt be drawn upon a *Cylinder*, or ſome other ſolid Body of a ſufficient Width to contain the Width of the *Rail*, or *String-board*.

*r* Repreſents the Depth of the *Rail*, thouching the *Noſe* of each *Step*. You are to take a ſufficient Number of Thickneſſes of this Width, to make the Thickneſs of your *Rail*; glue them together upon your *Cylinder* or *Templet*, confine them till they are dry, then the *Rail* taken off is ready ſquared. Proceed in the ſame Manner with the *Architrave* marked *a*.

## A Common Stair-Caſe.

PLATE XXXVIII. The *Rail* and *Balluſters* of the ſecond Flight are removed out of their proper Place, in order to ſhew the Manner of their finiſhing to the next Story. At the End of the *Winders* is a *Sky-Light*, with what is generally called a *Bridge-flight*.

To

To make a *Pitch-board*, to frame for the *Windows*——Divide the whole Width into as many Parts, as you have *Steps* to come againſt it, which in this Deſign are four, allowing the ſame Height as to the other *Steps*; this Height will be ſufficient for the Whole, though it cannot anſwer to every *Step*, ſince they are of different Lengths.

PLATE XXXIX. Repreſents twelve different Sorts of *Brackets* at large.

PLATE XL. Shews eleven different Sorts of *Balluſters* at large.

PLATE XLI. Exhibits three Plans of Houſes; wherein the moſt convenient Situation of the Stair-caſes is ſhewed.

The Situation of the Chimneys is indeed different from what is commonly practiſed in *England*; but is taken from *Palladio*, who ſeldom failed placing his Chimneys betwixt the Windows, that Perſons might at once enjoy the Benefit of the Fire, and the Proſpect.

## A circular ſplayed Soffite, for Doors and Windows.

PLATE XLII. FIG. I. Shews the Opening of a Window in a ſtrait Wall: Draw the Lines ranging with the *Splay* of the *Jambs*, where theſe meet, as at *a*, is the Length of the Radius, for drawing the Curvature of the *Soffite*; then take the Diſtance *a b*, transfer it from *c* to *d*, in FIG. II. then ſet your Compaſſes in *c*, and draw the circular Line *e d*; then ſet on the Width of your *Soffite*, and draw the external Line; this, when bent to a Semi-circle, will range along with each Part of the ſtrait Wall.

FIG. III. Repreſents the Opening of a Window, of the ſame Width as the former, in a circular Wall.

FIG. IV. Shews the open Part of the Arch.

The *Arch-line* may be divided into any Number of Parts, as here into Twelve. Draw Lines perpendicular from the *Baſe-line* through all theſe Diviſions to the Line *b*; then in FIG. V. draw a circular Line, as if for a ſtrait Wall, and divide it in the ſame Number of Parts, as the *Arch-line* in FIG. IV. then take off the Diſtances from the Line *b*, to the circular Wall, and ſet them from the outſide Line in FIG. V. as at 1, 2, 3, &c. to 12. Then you will have the true Curvature of your *Soffite*, which, when bent to a Semi-circle, will in every Part agree with a circular Wall.

FIG. VI. Shews a Cone, cut off by the Wall-line.

## A Cornice for a Chimney.

PLATE XLIII. To proportion this Cornice——Let the *Architrave* be divided into three equal Parts; divide one of them into ten, and diſpoſe them to the Height and Projection of each *Moulding*, as is ſhewn in the Plate.

I have made theſe Diviſions by a *Diagonal Scale*, becauſe I take that to be the readieſt Way, once ſetting the Compaſſes being ſufficient.

The *Architrave* is one-ſixth Part of the Opening, as uſual.

## A different Cornice and Architrave.

PLATE XLIV. The *Architrave* here is divided as in the former; the Meaſures are to be diſpoſed as in the Plate.

## A different Cornice and Architrave.

PLATE XLV. The *Architrave* here is divided into four Parts, and one of them into eight; diſpoſe of them as in the Plate, to each particular Part.

## A Cornice in the ſame Form, but larger in Proportion than the foregoing.

PLATE XLVI. The *Architrave* is here divided into three Parts, and one of them into ten; diſpoſe the Meaſures as in the *Deſign*.

## Several different Mouldings for Frames.

PLATE XLVII. There are three different Rules for proportioning theſe *Mouldings*; —— One is to divide the whole Width of the *Frame* into ſeven equal Parts, and take one for the *Moulding*; the next is to divide it into fifteen, and take two for the *Moulding*; and the laſt is to divide it into eight equal Parts, one of which is given to the *Moulding*. Having thus found the Width, you may divide it into three equal Parts, and one of them into nine; then diſpoſe theſe Parts to the Height and Projection of each *Moulding*, as is ſhewn in the Plate.

## A Chimney-piece, with a Frame over it, for a Picture or Pannel.

PLATE XLVIII. The Opening of this *Chimney* is a perfect Square, which is certainly a very good Proportion, except when they run to a great Extent; then the Width of the *Chimney* may be divided into thirteen Parts, twelve of which may be the Height; or into ſeven Parts, and take ſix for the Height; or into fifteen, and aſſign thirteen for the Height.

Whichſoever Proportion you follow, it makes no Alteration in the Ornaments. The *Architrave* is one-ſixth, as uſual; the Width of the *Architrave*, and one-third Part more, gives the Height of the *Freeze*.

Over this *Chimney-piece* is a very rich *Frame*, for a *Picture* or *Pannel*. To proportion which—divide the Width within into eight Parts, ſeven of theſe Parts will be the Height within, and one of them is the Width of the *Moulding*; as was ſhewn at large in the foregoing Plate. The *Knees* at the Corners are to be made of different Lengths, according to the Ornaments which are intended to be put in.

## Another Chimney-piece, with a very rich Frame over it.

PLATE XLIX. The *Architrave* of this *Chimney-piece* is one-ſixth Part of the Opening; and the *Truſs* is two-thirds of the *Architrave*.

Over this *Chimney-piece* is a very rich *Frame*; the Ornament on the Top is repreſented ſomething in the Form of a *Pediment*.

The *Moulding* of the *Frame* may be proportioned as the foregoing.

## Another Chimney-piece, with a very rich Frame over it, adorned with a Pediment.

PLATE L. The *Architrave* from Outſide to Outſide is divided into ſeven equal Parts; one of which is the Width of the *Truſs*; and the Height of the *Architrave* as one fifth Part, together with its large *Ovolo*; adorned with Shells and Flowers.

The *Frame* may be proportioned as the former.

The *Knees* at the Corners are here twice the Width of the *Moulding*.

## A Deſign for a Chimney-piece in a lower Story.

PLATE LI. In this Deſign, the Height of the *Freeze* is two-ſevenths of the Width of the Opening of the Chimney; and the *Truſſes* up the Side of the *Chimney* are one-fifth: The Width of the *Truſſes*, that ſupport the *Cornice*, may be one-ſixth of the Opening.

The *Architrave* is between one-fifth and one-ſixth Part.

To proportion the *Frame* and its *Truſſes* over this *Chimney*. Divide the Extent from the Outſides of the *Truſſes* in the *Freeze*, into ten equal Parts; one of them ſhall be the Width of the *Truſſes*, above; another Part muſt be given

given to the *Ovolo* with its *Margin* and *Ogee*; and ſix Parts muſt be aſſigned for the Width within.

The *Plinth*, on which this Frame ſtands, is Half one of thoſe Parts.

## Another Chimney-piece, with a Frame and Pediment over it.

PLATE LII. The *Architrave* is here One-ſixth Part of the Opening, the *Freeze* is Three-fourths of the *Architrave*, and the *Truſſes* up the Side are One-fifth of the Opening.

The Width of the *Truſſes* to the Frame is One-ninth of the whole Extent that is perpendicularly over the *Architrave*.

You may obſerve, that this, and all the foregoing Chimneys, with their *Mantlings* (which are their *Architraves*, *Freezes*, and *Cornices*) are proper Deſigns for *Chimneys*, without the Frames over them.

## Different Sorts of Chimney-pieces, with different Truſſes.

PLATE LIII. To the lower Chimney is ſhewn a Pannel, with a *Pediment* over it. The Meaſures are expreſſed on the Plate.

## Two very grand Deſigns of Chimneys.

PLATE LIV. In the upper *Deſign*, the *Architrave* and *Freeze* are each of them One-ſixth Part of the Opening; the *Truſs* is the ſame Width as the *Architrave*.

In the lower *Deſign*, the Height of the *Freeze* is twice the Width of the *Architrave*.

The Reſt of the Meaſures are to be ſeen in the Plate.

## The Nature of Angle-Brackets, Groins, and Frets.

PLATE LV. Fig. I. Shews the Quarter of a Circle.

To find its *Hip*, or *Angle-bracket*; —— Divide its Projection into any Number of equal Parts, as here into ſix; then draw the dotted Lines from theſe Diviſions to the Diagonal-line, or Projection of the *Angle-bracket*; this will divide the Projection of the Angle into the ſame Number of equal Parts; then take the Heights 1, 2, 3, 4, 5, 6, from the Ground-line of the Quarter-circle, and ſet them up from the Diagonal

gonal, and then will your *Hip*, or *Angle-Bracket*, anſwer that of the ſtreight Part.

FIG. II. Shews the Manner of finding the *Hip-Mould* of an *Ogee* —— Divide your *Ogee* into any Number of Parts here into ſix, as before; then take the Projection from the Upright Line, and ſet them up from the Diagonal, as in the former Figure.

FIG. V. Shews the Manner of finding the *Hip-Mould* of the ſame *Ogee*, when turned the *reverſe* Way.

FIG. III. Shews you how to trace out a *Bracket*, which riſes more than it projects —— Divide its Projection into any Number of equal Parts, as here into ſeven, and draw the Lines from 1 to 1, from 2 to 2, *&c.*

FIG. IV. Shews a *Bracket* of the ſame Height and Projection. To find its *Angle-Bracket*, or *Hip* —— Divide its Projection into any Number of equal Parts, then take the Diſtances 1, 2, 3, *&c.* to 7, upon the traced *Bracket*, and ſet them from the Diagonal 1, 2, 3, *&c.* to 7. This is ſufficient to ſhew, that if the traced *Bracket* had been drawn in any other irregular Form, the ſame Method would do to find its *Hip*.

FIG. VII. Exhibits an Elliptic *Arch*, not riſing ſo high as a Semicircle.

FIG. VI. Exhibits an *Arch* boarded over; wherein the ſeveral Figures 1, 2, 3, *&c.* repreſent ſo many Ribs or *Jack-Rafters* ſet upon the circular Body of the *Arch*, in order for another *Arch* to interſect it, where thoſe boarded over the *Groins* are formed.

Underneath are three different Sorts of *Frets*; and two common Chimney-Pieces, each containing two different Deſigns.

PLATE LVI. Exhibits four different Sorts of *Corbels* or *Conſoles*, for ſetting Statues or Buſts upon.

PLATE LVII. Shews ſix different Deſigns of *Shields*.

PLATE LVIII. Exhibits four other Sorts of *Shields*.

## Truſſes of different Sorts.

PLATE LIX. FIG. I. Shews the form of a truſſed Roof, with three *King-Poſts*, that may carry ſeventy Feet, or upwards.

FIG. II. Exhibits an *M. Roof*, capable of carrying as great an Extent as the former; indeed both theſe Deſigns are capable of carrying almoſt any Extent.

FIG. III. Repreſents two different Sorts of *Truſſes*.

FIG. IV. Shews the Manner of piecing Timber.

Sometimes the Joint may be extended as far as *a*, with another Bolt through it.

To the Left is ſhewn a different Sort of Joint.

FIG. V. Shews the Manner of Truſſing a *Girder*.

If you leave your *Truſſes* full long, then with the Pieces *b* and *c* you may make them as tight as you pleaſe.

FIG. VI. Repreſents the Manner of Truſſing Partitions.

# The Manner of laying a Frame in Ledgment.

PLATE LX. Fig. I. Shews the Manner of *Backing a Hip* —— Divide the Thickneſs of the *Hip* into two equal Parts; then having found the Pitch of your *Hip*, as is ſhewn in Fig. II. ſet one of theſe Parts upon the Baſe-Line, from *b* to *a*; and it ſhews what Wood is to be taken off.

If the Side of the Building comes in with a *Bevel*, as the dotted Line *h*, in Fig. I. then transfer Half the Thickneſs of the *Hip*, from *d* to *c*, in Fig. III. and take the Diſtance *f e*, in Fig. I. and ſet it from *c* to *g*, in Fig. III. this will ſhew how much is to be taken off the *Hip*, when the Building bevels.

Fig. IV. Shews the Principal with its two *Hips* for the *Bevel-End*.

Fig. V. Shews the long *Hip*, laid out ranging with the Side of the Building.

In Fig. VI. The dotted Lines repreſent the Beam laid parallel to the *Bevel-End*.

In Fig. VII. The dotted Lines ſhew the *Principal*, as it will appear when the Beams are laid bevel.

Fig. VIII. IX. and X. Repreſent the Frame for the Square-End.

Fig. XI. Repreſents a circular Body.

To find the Curve, for any Lath or Margin, to be bent round this Body, parallel to its Baſe. —— Let the Points *b* and *c* repreſent the Margin which you intend to bend round; then draw a right Line through thoſe Points, to meet the Perpendicular or Diameter produced as in *a*, and it gives the Length *a b* the ſhorter, and *a c* the longer Radius for ſtriking the Curve required. And if a Margin was to be bent round any other Part of this circular Body, as *d e*, draw a right Line through thoſe two Points as before, to interſect the Perpendicular, as in *f*, and it gives the Lengths *f d* and *f e*, to ſtrike the Curve. This may be ſufficiently demonſtrated by a right Cone applied all round; or, which is the ſame Thing, if the Radius was turned upon a Spindle at *a*, it would touch the circular Body every-where at an equal Diſtance from the Baſe.

Fig. XII. Shews the Method of bending a *Cornice* round any circular Body. When you have found the *Spring* of your *Cornice*, which is ſhewn at the Right-Hand, let the dotted Lines be drawn parallel to the *Spring*; and where they interſect the Centre, or Middle of this Body, as in *c*, you will have the Radius to ſtrike the Curve of your *Cornice*. This may be proved in the ſame Manner as the foregoing.

15 SEP 61

F I N I S.

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11. A new Book of Ornaments deſigned for Tablets and Frizes for Chimney-Pieces, uſeful for Youth to draw after, elegantly engraved on Six large Folio Copper Plates, in Imitation of *Chalk*, Price 3s. *N. B.* This Book may be had printed either in Red or Black.

12. Twelve Girondoles, Price 1s. 6d.

13. A new Book of Ornaments, Price 1s.

14. *The Antique and Modern Embelliſher*, conſiſting of ornamented Architraves, Frizes, Impoſts, Frets, Cymas, Aſtragals, &c. &c. with ſundry curious and uſeful Moreſque, Gothic, Indian and French Borders, collected from antique Reliques, antient Authors, original Drawings from the beſt *Italian*, *French*, and *Engliſh* Architects by *Alexander Willſon*, Arct. and Profeſſor of Ornament, engraved on 50 Copper Plates by *J. Roberts*. This Work is abſolutely neceſſary to the Study and Inſtruction of the following Profeſſions, *viz.* Architects, Painters, Joiners, Carpenter Upholſterers, Goldſmiths, Cabinet and Chair-makers, Stucco Workers, Carvers, Engravers, Chaſers, Smiths, Japanners, Enamellers, Tin Workers, Founders, Gunſmiths, Coach-makers, Coach Harneſs-makers, Buckle-makers, Confectioners, Pattern Drawers, and Stove Grate-makers, Price 4s.

15. A Book of Frizes in the *Antique Manner*, deſigned and engraved by *J. Gandon*, Architect, which will be found more uſefull to all Profeſſions where ornaments is neceſſary, being drawn of a ſize large enough to work from.

16. A new Book of *Shields*, compoſed of Variety of *Ornaments* and *Trophies*, calculated for the Uſe of Artificers in General, from the Deſigns of *J. Collins*, and finely engraved by *J. S. Muller*, Price 1s. 6d.

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19. A new Book of *Chineſe* Deſigns, by *Pillement*, Price 1s.

20. *A Book of Compartments* in the *Chineſe* Taſte, uſeful for all Artificers, Price 1s.

21. *A Book* containing ſuch *Beaſts* as are moſt uſual for ſuch as Practice, *Drawing*, *Engraving Coats of Arms*, *Painting*, *Chaſing*, and for ſeveral other Occaſions, deſigned by *Francis Barlow*, and engraved by *William Vaughan*, Price 1s.

22. *A new Book of Iron Work*, containing a great variety of Deſigns, (uſeful for Painters, Cabinet-makers, Carvers, Smiths, Fillagree-piecers, &c. &c.) with Gates of various Sorts, Pilaſters, Fence for Beaufets, Tables, Rails, Staircaſes, Galleries, Balconies, Sign and Lamp Irons, Door-Lights, Gratings, Brackets, Pedeſtals, Weathercocks, Spindles, &c. &c. The Whole neatly engraved on Twenty Copper Plates, deſigned by *J. Jores*. Folio. Price 3s.

23. *A new Book of Cyphers*, wherein the various Combinations of the Alphabet are ornamentally diſpoſed in the preſent Taſte, extremely uſeful to every Perſon wanting or uſing ſuch Decorations, 8vo, Price 3s. ſewed or 4s. bound.

24. *The Univerſal Syſtem of Houſhold Furniture*, conſiſting of above 300 Deſigns in the moſt elegant Taſte, both *uſeful* and *Ornamental*, finely engraved, in which the Nature of *Ornament* and *Perſpective* is accurately exemplified, the Whole made convenient to the *Nobility* and *Gentry* in their Choice, and comprehenſive to the Workmen by Directions for executing the ſeveral Deſigns with Specimens of Ornament for young Practitioners in Drawing, with a Deſcription of each Plate in *French* and *Engliſh*, by Meſſieurs *Ince* and *Mayhew*, Cabinet-makers and Upholders in *Broad-Street*, *Golden-Square*. Folio, Price 1 l. 5s. in Sheets, and 1 l. 11s. 6d. bound.

25. *Houſhold Furniture in the preſent Taſte*, with an Addition of ſeveral Articles never before executed, by a Society of Upholſterers, Cabinet-makers, &c. Containing upwards of 350 Deſigns, on 120 Copper Plates, conſiſting of China, Breakfaſt, Side-Board, Dreſſing, Toilet, Card, Writing, Claw, Library, Slab, and Night Tables, Chairs, Couches, Burjairs, French Dreſſing and Corner Stools, Cabinets, Commodes, China-Shelves and Caſes, Trays, Cheſts, Stands for Candles, Tea-kettles, Pedeſtals, Stair-caſe Lights, Bureaus, Beds, ornamental Bedpoſts, Cornices, Brackets, Fire-Skreens, Deſk, Book, and Clock-caſes, Frames for Glaſs, Sconce and Chimney-Pieces, Ferms, Girondoles, Lanthorns, Chandeliers, Grates, ornamented Fenders, Iron-Work for Balconies, Signs, and over Doors, with Variety of Deſigns for Founders, Braſs-work, &c. &c. with Scales. The Second Edition, 8vo. Price 12s. ſewed; 13s. 6d. bound.

26. *The Chair-maker's Guide*, being upwards of Two Hundred new and genteel Deſigns, both decorative and plain, of all the moſt approved Patterns for *Gothic*, *Chineſe*, *Ribbon*, and other Chairs, Couches, Settees, Burjairs, French Dreſſing and Corner-Stools, adapted for Halls, Lobbies, Dining, Drawing, and Dreſſing-Rooms, Parlours, Bed-Chambers, Summer-Houſes Seats for Gardens, Parks, Woods, &c. many of the rural Kind may be executed with rude Branches or Limbs of Trees, &c. by *Robert Manwaring*, Cabinet-maker and others: the Whole neatly engraved on 75 Copper Plates, 8vo. Price 6s. ſewed, and 7s. 6d. bound.

15 SEP 61

## To Proportion the

# *TUSCAN* Order.

ANY Height being given for this *Order*,

Let it be divided into nine equal Parts, as is ſhewn up the Side of the *Column*.

Then, one of theſe Parts is the *Diameter* of the *Column* at its *Baſe:* Seven Parts are given to the *Shaft*, or Body of the *Column*, including the *Baſe* and *Capital*; and two to its *Entablature*, which includes the *Architrave*, *Freeze*, and *Cornice*.

Having found the Diameter of the *Column* at its *Baſe*,

Let it be divided into four equal Parts, as in Plate II. Then divide one of theſe into twelve, which is done thus:

Take the Extent of one of theſe four Parts, and ſet it from A to B; then ſet your Compaſſes at Pleaſure, and run twelve Diviſions, as on the Line B C; from the Extent of theſe Diviſions draw a Line to A; when theſe Diviſions are ſquared up from the *Baſe Line*, that is, drawing the Perpendicular, 1, 2, 3, &c. your Scale is made, and the Line A B is divided into twelve equal Parts; as would eaſily appear by drawing Parallels from each of theſe Perpendiculars to A B.

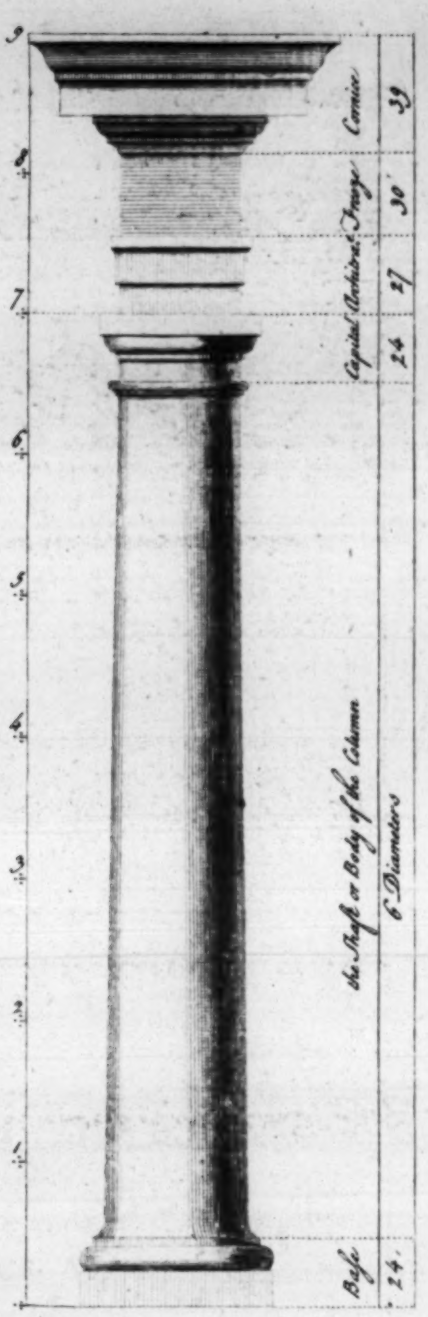
Then diſpoſe of theſe Meaſures to the Height and Projection of each particular Part, as you ſee them ſet in the Plate, which is all you have to do.

In making the Scale, it is plain, that your Compaſſes may be ſet at any Diſtance; for ſet up C D equal to A B, from D run twelve Diviſions with your Compaſſes at a *ſmaller* Diſtance than before; from their Extent draw a Line to C, and ſquare up from the *Baſe* as before; then theſe Diviſions, if rightly drawn, will exactly anſwer to the former.

When a *Column* happens to be juſt a Foot Diameter, each of theſe Parts will be a Quarter of an Inch, ſince there are forty-eight Quarters in a Foot. When the Diameter is two Feet, each Part will be Half an Inch; if four Feet an Inch; and whether more or leſs, it will be ſhewn by the Scale. Under the *Column* is ſhewn a *Cornice* from *Palladio*.

Plate I

*to face*
*Plate* II
*after Page*
XX.



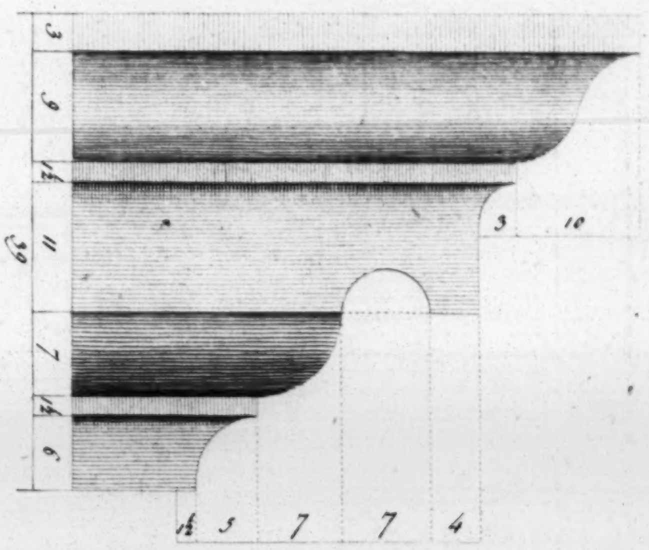
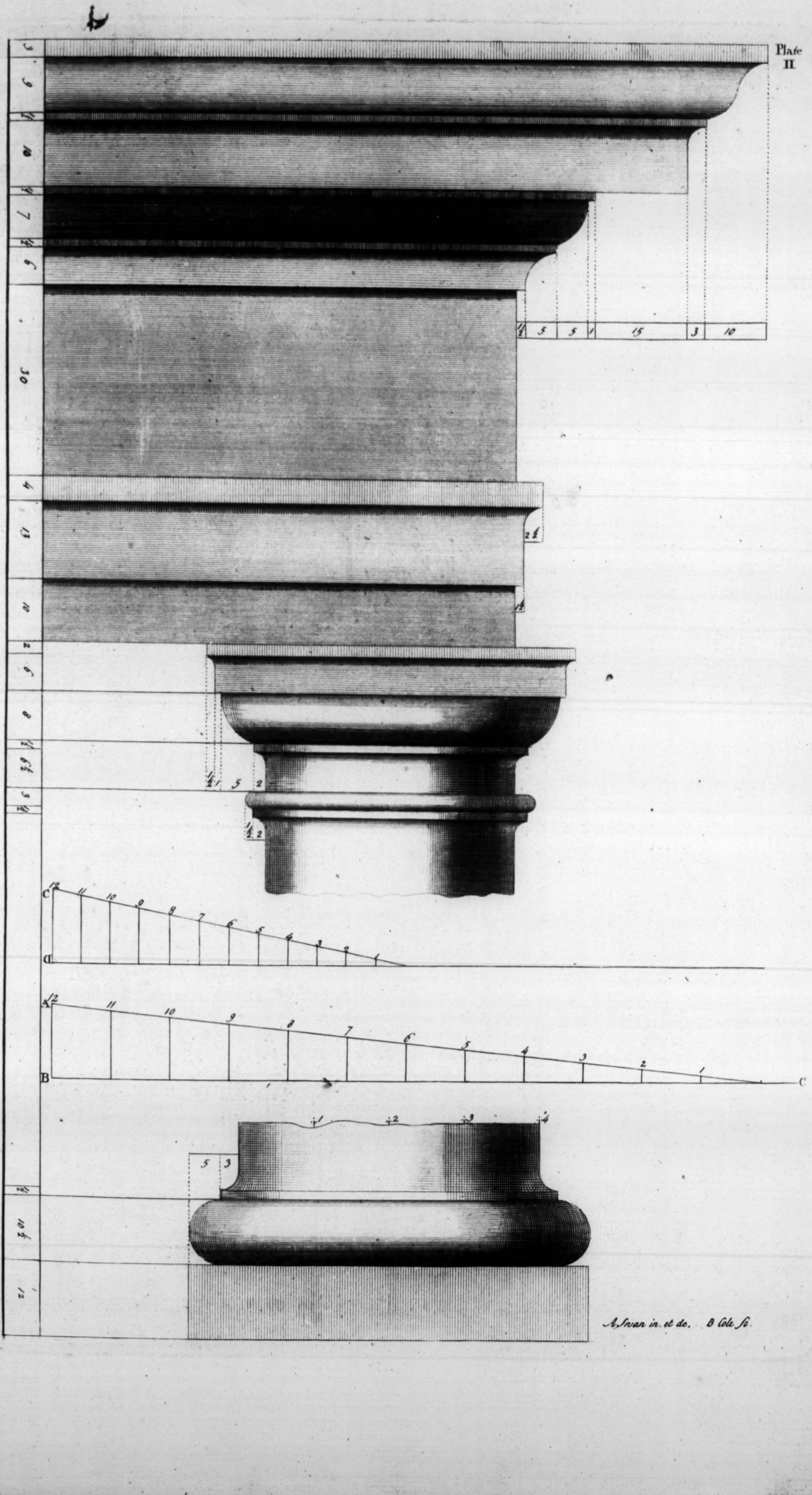


Plate II



A. Swan in. et de. B. Cole Sc.

## To Proportion the

# *DORIC* Order.

THIS Plate exhibits at one View all the particular Parts of this *Order*, together with ſeveral different *Cornices*, to be uſed as Occaſion may require.

It would be needleſs to ſay any Thing more of the *Scale*, ſince it is the ſame for all the *Orders*.

Any Height being given for the *Doric Order*,

Let it be divided into ten equal Parts, as is ſhewn up the Side of the *Column*.

One of theſe Parts is the *Diameter* of the *Column* at its *Baſe:* Eight Parts are given to the *Shaft*, or Body of the *Column*, including the *Baſe* and *Capital*; and two to the *Entablature* (which always means the *Architrave*, *Freeze*, and *Cornice*).

To diminiſh the *Column*——Let it be divided near the *Baſe* into ſix equal Parts, as is ſhewn in Plate IV, five of which are to be given to the Top.

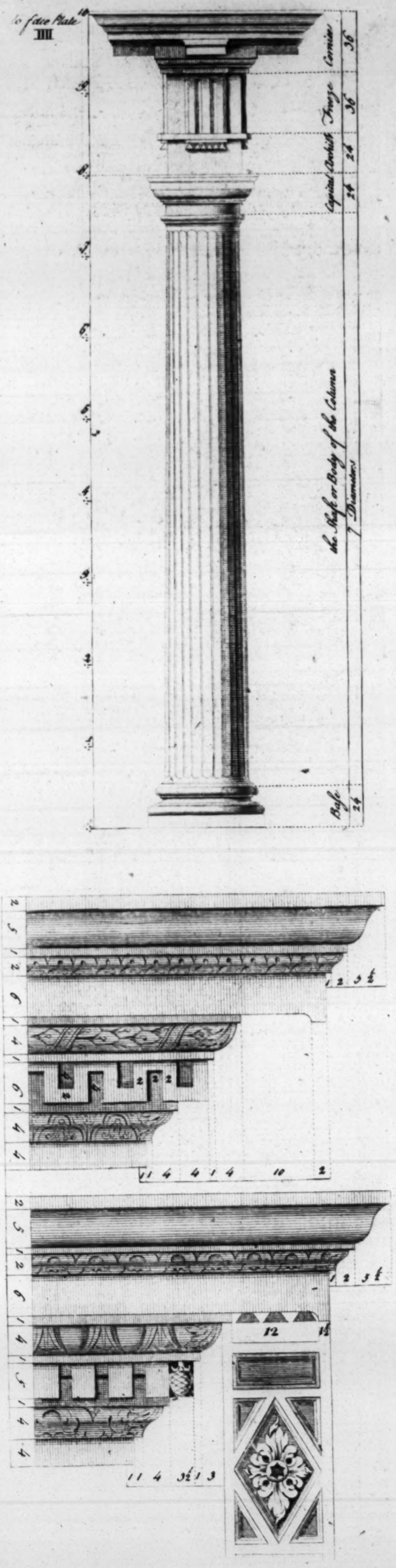
If the *Column* is to be *fluted*, it may be divided into twenty-four *Flutes*, of which there are two different Sorts uſed in this *Order*. Thoſe ſhewn on the upper Part are moſt common; they are worked to an *Arris*, and are ſunk down two different Depths, one of which is deſcribed by the fourth Part of the Circle, the other by a ſixth, as is ſhewn on the Plate to the Right-hand of the *Baſe:* The Square, or *Fillet* of the other Sort, is equal to one-third Part of the *Flute*, as in the following *Orders*.

PLATE V. Shews the *Baſe*, *Architrave*, and *Cornice* at large.

The *Scale* there exhibited is two Inches and a Quarter, which gives the Proportion of a *Column* of nine Inches *Diameter*.

Plate III

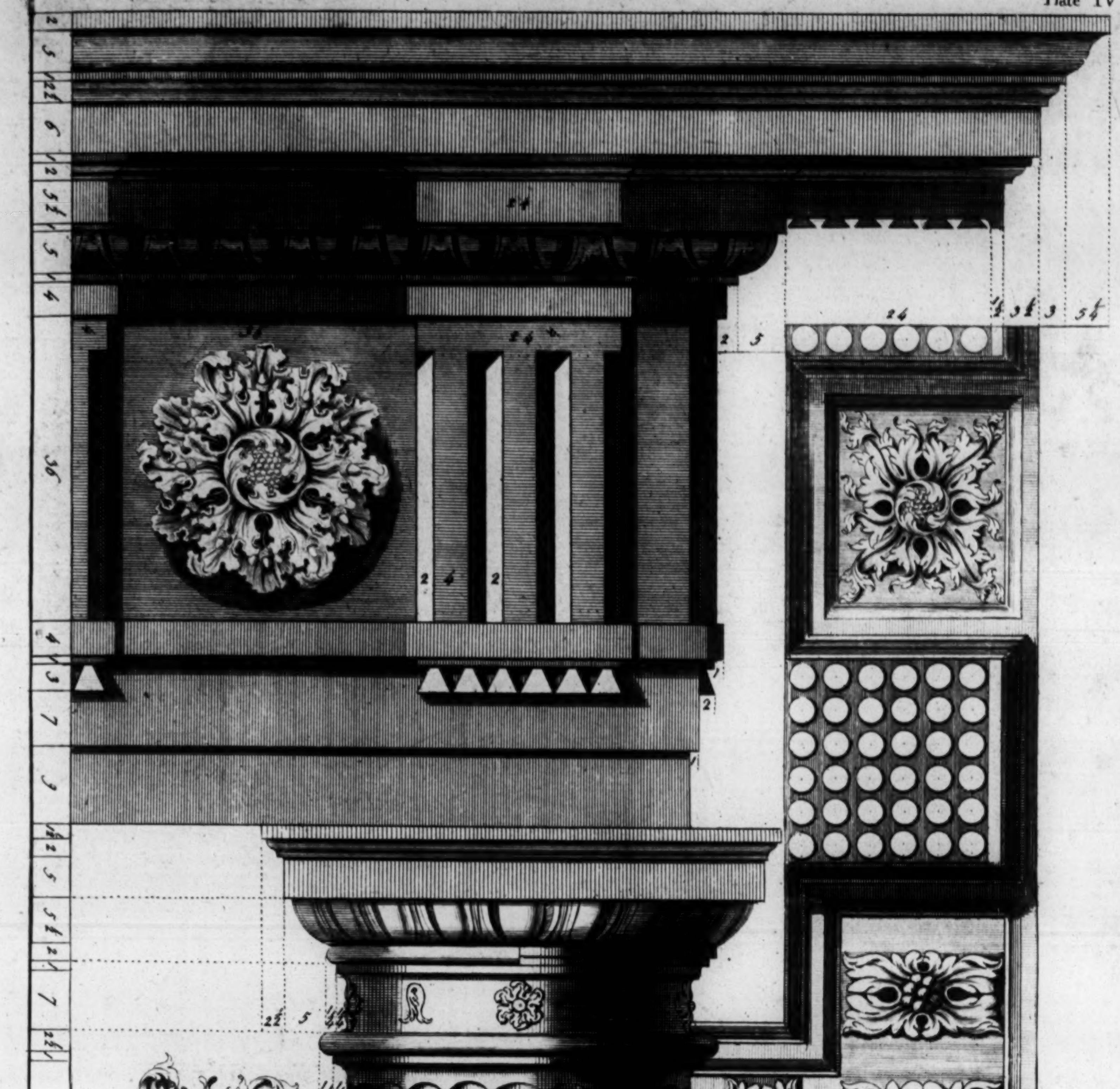
to face Plate IIII



M. Swan inv et del

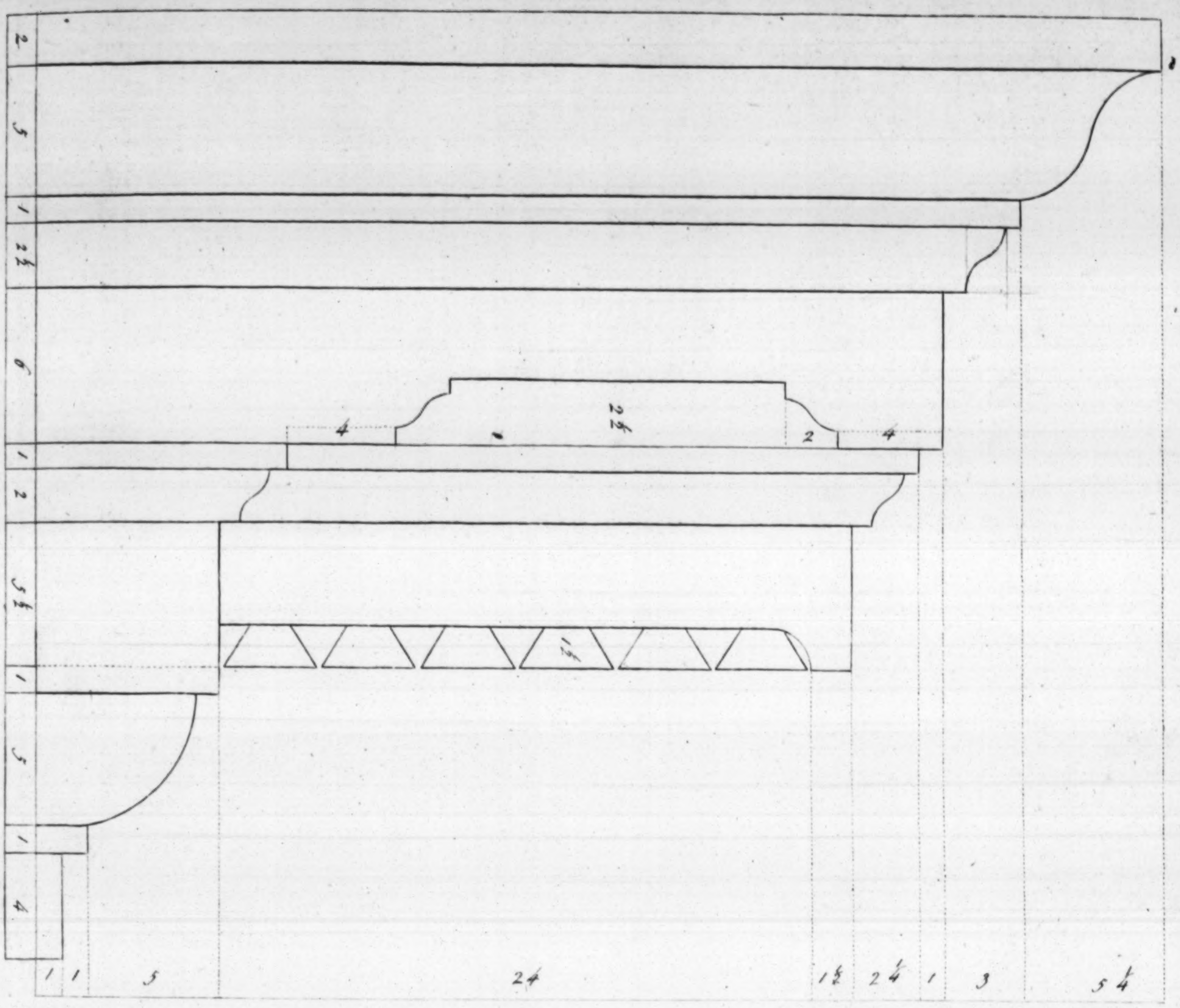
J. Rooker sc

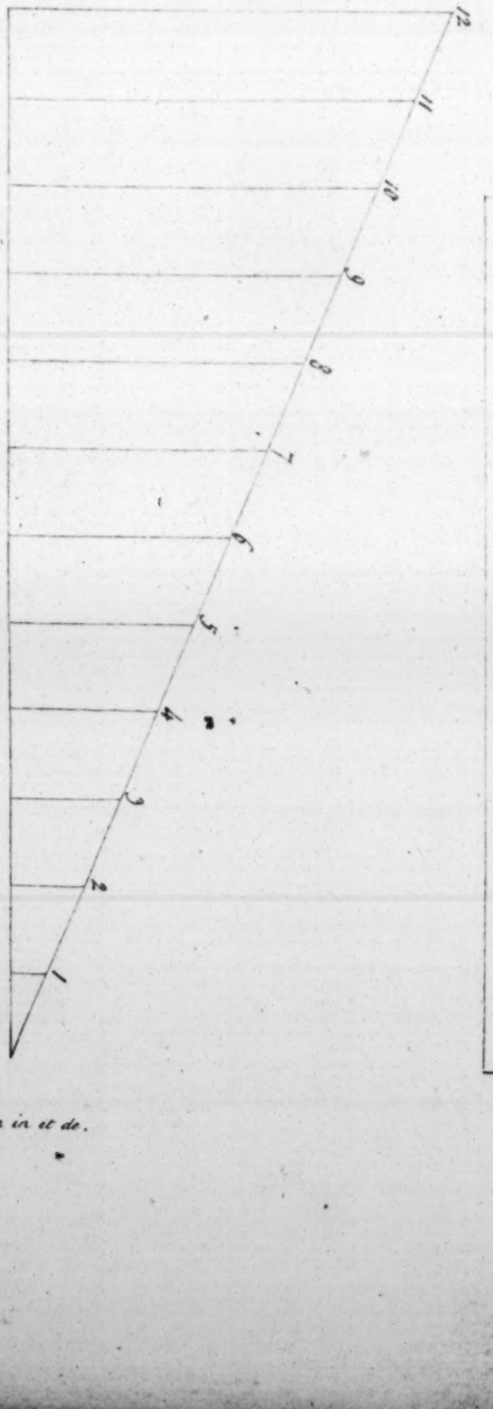
Plate IV

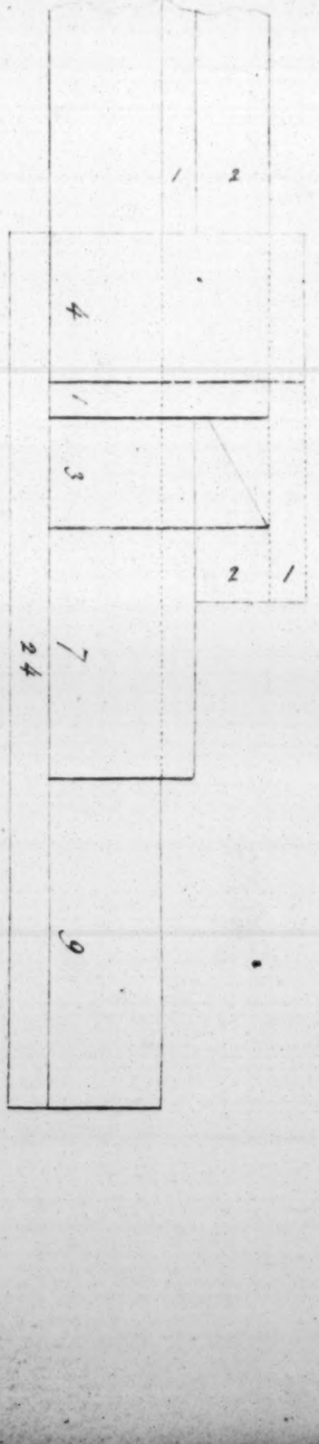


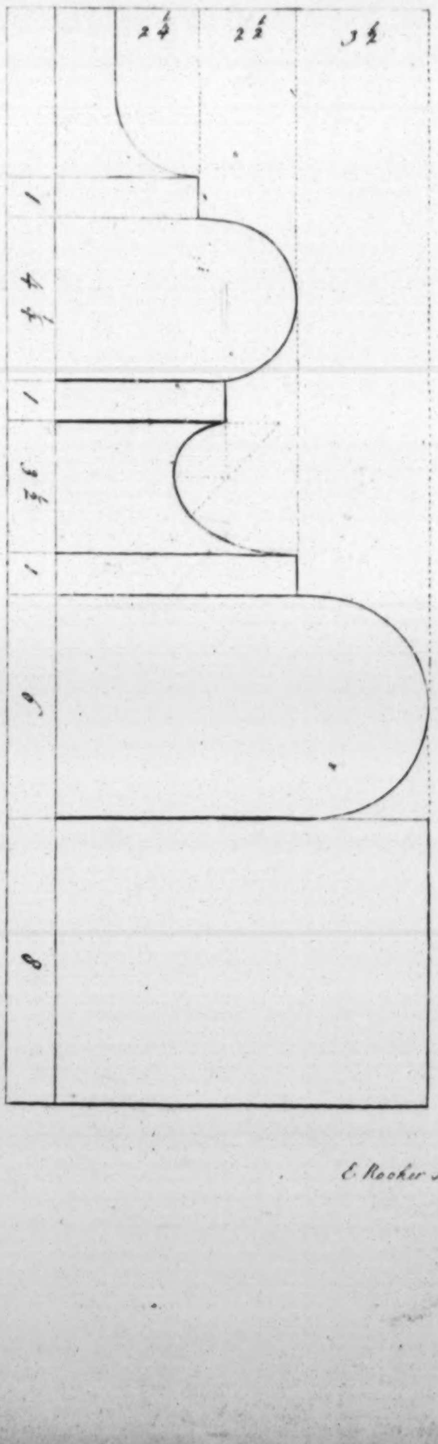
A Swan inv et de.

Plate V









Al. Swan in et de.

E. Rooker sculp.

## To Proportion the

# *IONIC* Order.

ANY Height being given for this *Order*, Let it be divided into eleven equal Parts, as is ſhewn up the Side of the *Column:* One them is the *Diameter* at the *Baſe*.

Nine Parts are given to the *Shaft*, including the *Baſe* and *Capital*, and two to the *Entablature*.

You have here four different Sorts of *Cornices* for this *Order*, and two different Sorts of *Modillions*; the one turned up behind, like the *Corinthian*, ſometimes with a *Scroll* and *Leaf* behind, and a *Leaf* on the under Side, ſet within a ſmall *Liſt*, or *Fillet*; and the other is from *Palladio*.

PLATE VIII. Shews all the Parts of the *Capital*.

FIG. I. Shews a *Capital*, with an *Ogee-Abacus*.

FIG. II. A different *Capital*, with its *Scrolls* touching the *Ovolo*.

FIG. III. The Plan of a *Capital*, with its *Scroll* on one Corner; the dotted Lines on the other Corner ſhews the Thickneſſes of the Pieces to be glued on.

FIG. IV. Shews the Body of the *Capital*.

FIG. V. Shews the *Scroll*.—— To draw which, take the Diſtance from 2, to the Centre in your Scale. FIG. VIII. ſet the Compaſſes at 1, in FIG. V. and deſcribe a Stroke at C, with the ſame Diſtance from 2, croſs the former Stroke in C, and this will be the Centre to turn that Part from 1 to 2; and ſo proceed with the Reſt, taking the ſeveral Diſtances from the Scale, in which the Diſtances from 1 to the Centre, or from 2 to the Centre, are reſpectively equal to thoſe from 1 to the Centre, or from 2 to the Centre in the *Scroll*, and ſo on.

To make the Scale in FIG. VIII. —— The Baſe Line contains nine Parts, and the Upright twelve; divide the Circular Line, from FIG. VIII. to the *Eye* of the *Volute*, into twenty-four equal Parts, through which draw Lines from where they meet to the Upright Line.

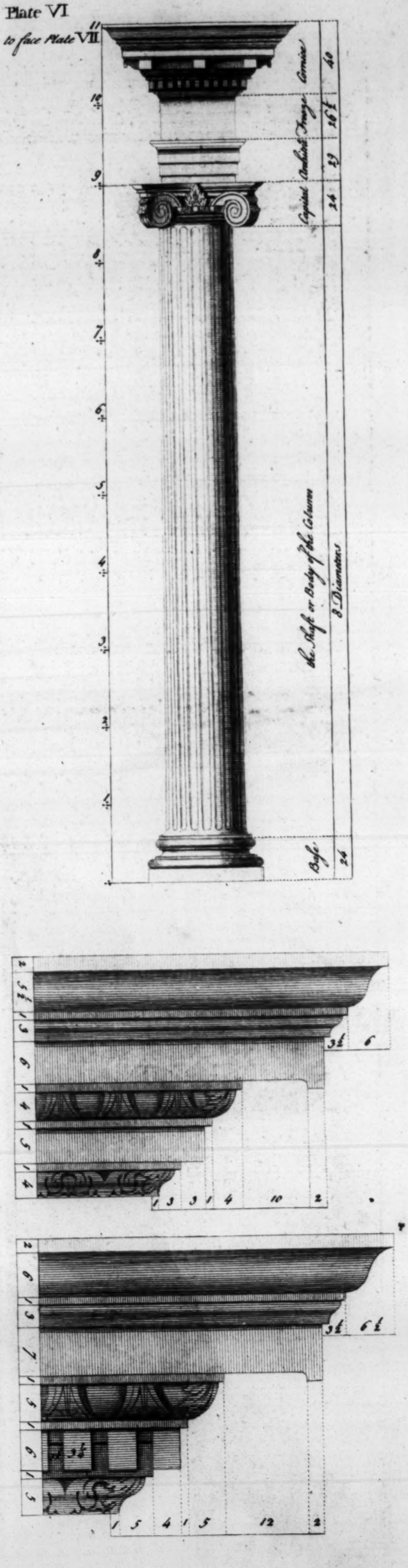
The *Eye* of the *Volute* contains two Parts and an Half.

FIG. VI. Shews Half the Plan of a *Square Capital*; wherein the Figures 1, 2, 3, 4, 5, 6, repreſent the Thickneſſes of the Pieces to be glued on to the Corners.

FIG. VII. Shews the Body of the *Capital*, with the *Mouldings* worked before the Pieces are glued on.

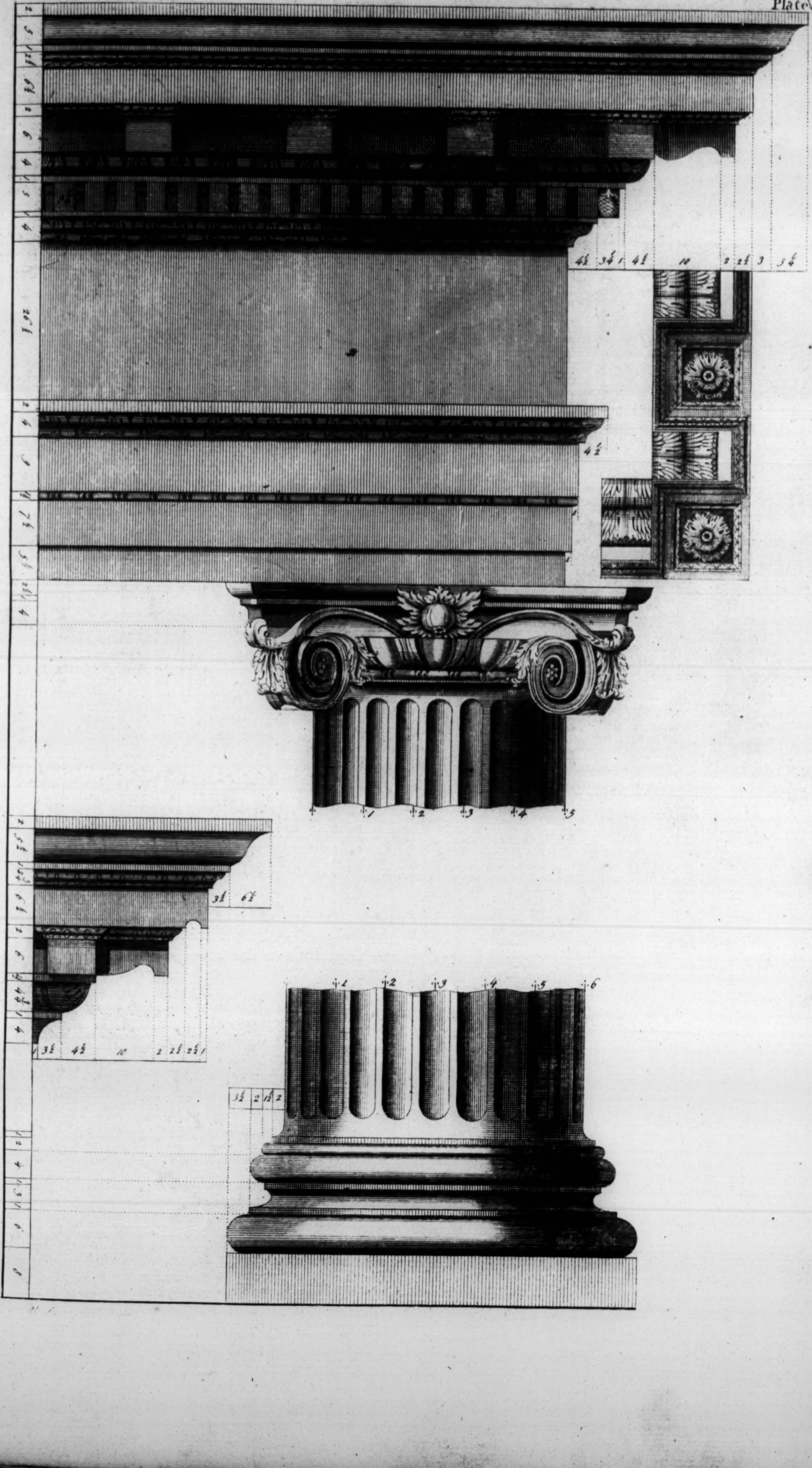
PLAT IXE. Shews the *Baſe*, *Architrave*, and *Cornice* at large, with the Manner of forming their *Modillions*.

Plate VI
to face Plate VII



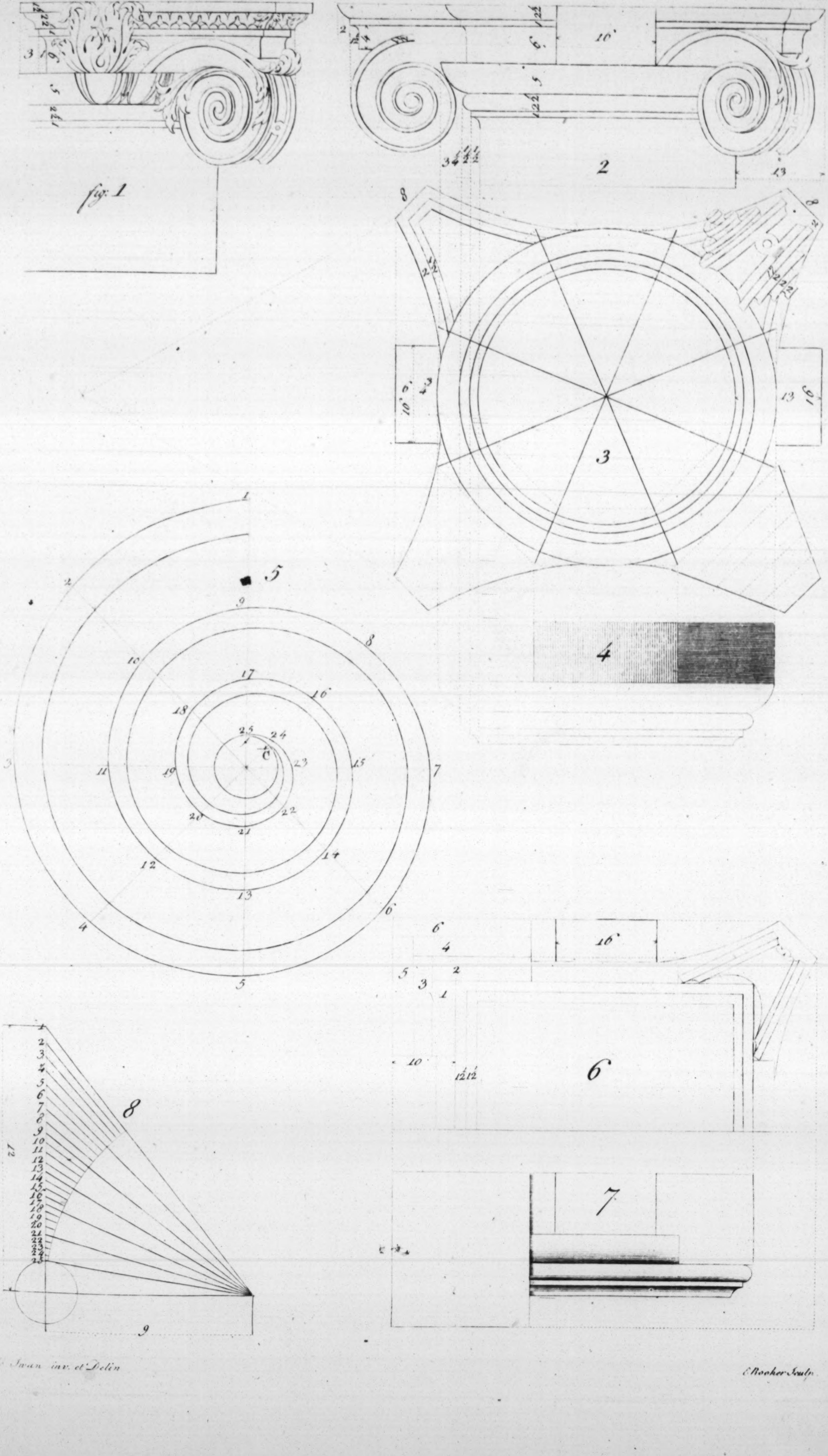
A. Swan in et de        G. Rooker sc.

Plate VII



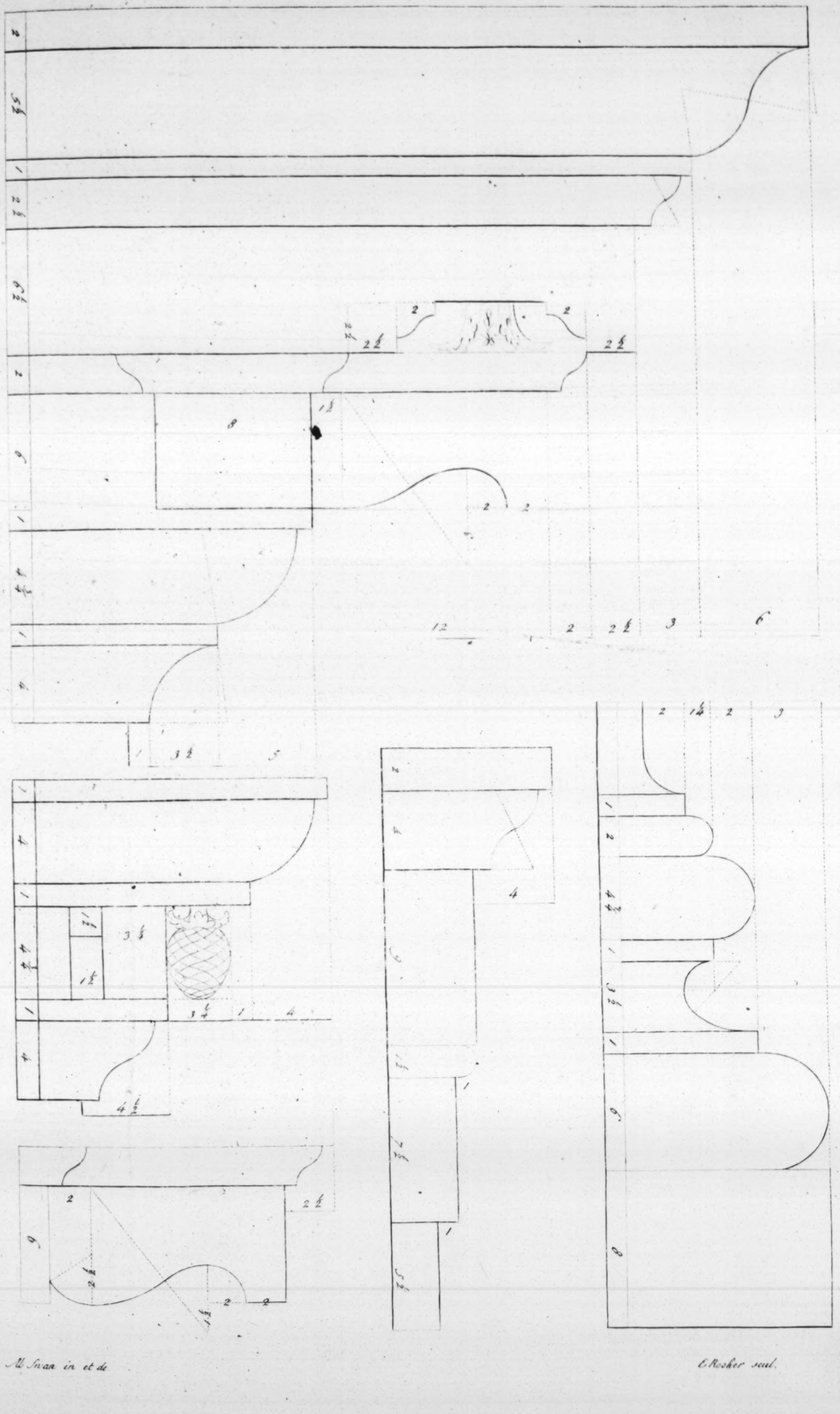
4½
3¼
1
4½
10
2
2¼
3
5¼
4½
1
2
3
4
5
3½
6¼
3½
4½
10
2
2¼
2¼
1
1
2
3
4
5
6
3½
2
1½
2

Plate VIII



A. Swan inv. et Delin

E. Rooker Sculp



M. Swan in et de

C. Rocker sculp.

## To Proportion the

## CORINTHIAN Order.

ANY Height being given for this *Order*,

Let it be divided into twelve equal Parts, as is ſhewn up the Side of the *Column*.

One of them is the *Diameter* of the *Column* at the *Baſe*: Ten Parts are given to the *Shaft*, including the *Baſe* and *Capital*; and two to the *Entablature*.

The *Capital* in this *Order* is one *Diameter* and a ſixth Part.

This Plate alſo exhibits another *Cornice* larger than that fixed to the *Profile*, but yet is not near ſo large as that which *Vignola* has given to his *Corinthian*.

It is not neceſſary to ſay any more of the Proportions, the Meaſures being ſet to the reſpective Parts.

PLATE XII. Shews the different Parts of the *Capital*.

Fig. I. Shews the Pieces glued upon the *Diagonal*.

Fig. II. Shews the *Capital* viewed Angle-ways, with Part of the naked *Bell* of the *Cap*.

Fig. III. Repreſents the Body of the *Capital*, with ſome of the *Blocks* glued on. Fig. II. at the upper Corner, to the Left, ſhews how much the *Capital* ſhould taper at each Side, ſince ſeven and an half on the other Side is ſcarce ſufficient for the Plan of the *Abacus*.

Fig. IV. Shews the *Capital*, with all the Meaſures of the Height, Width, and Projection ſet to every Part.

Fig. V. Shews the Plan of the *Capital*, with the Manner of *Reverſing* the *Cants*, for gluing on the lower Tier of Leaves.

Fig. VI. Shews Half the Front of a *Square Capital*.

Fig. VII. Shews the Plan of a *Capital*; one Part circular, and the other ſquare; with the Manner of ſetting out the *Flutes* and *Leaves* of each.

PLATE XIII. Shews the *Baſe*, *Architrave*, and *Cornice* at large, drawn by the ſame Scale as the *Doric* and *Ionic*.

Plate X
to face Plate XI

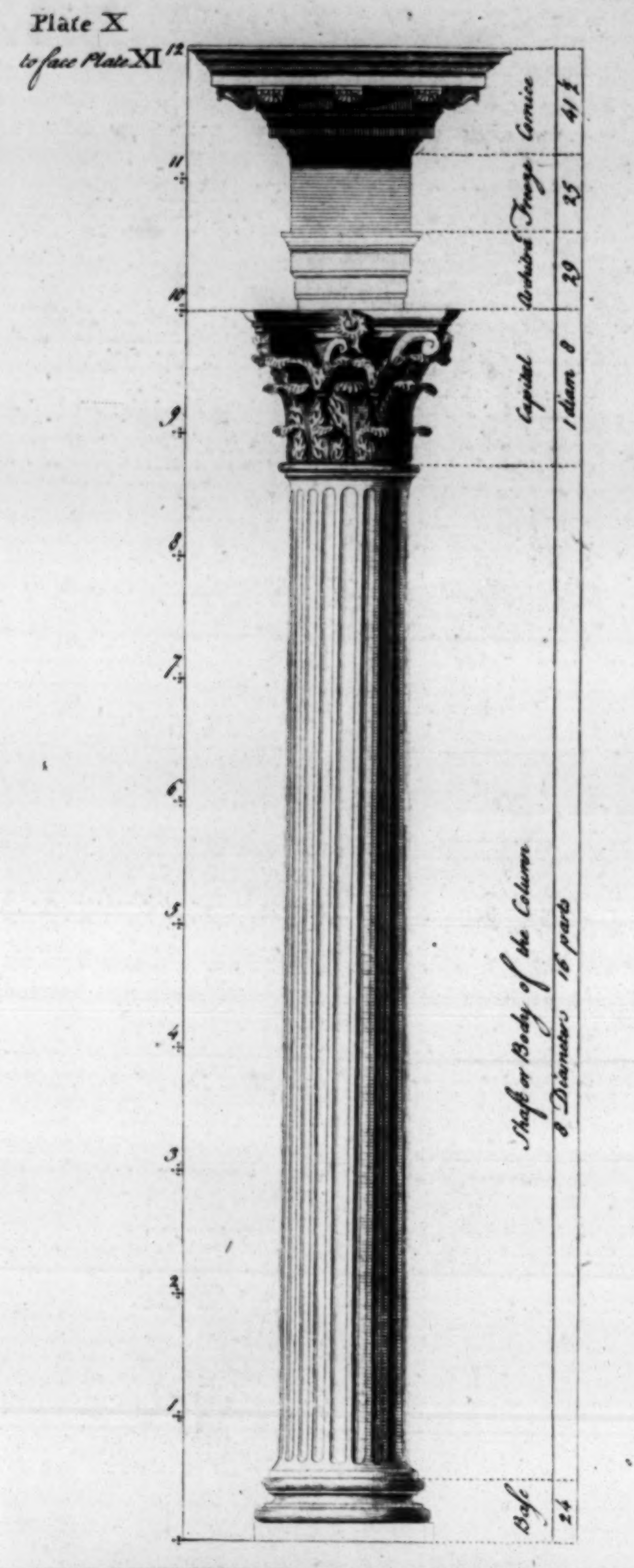
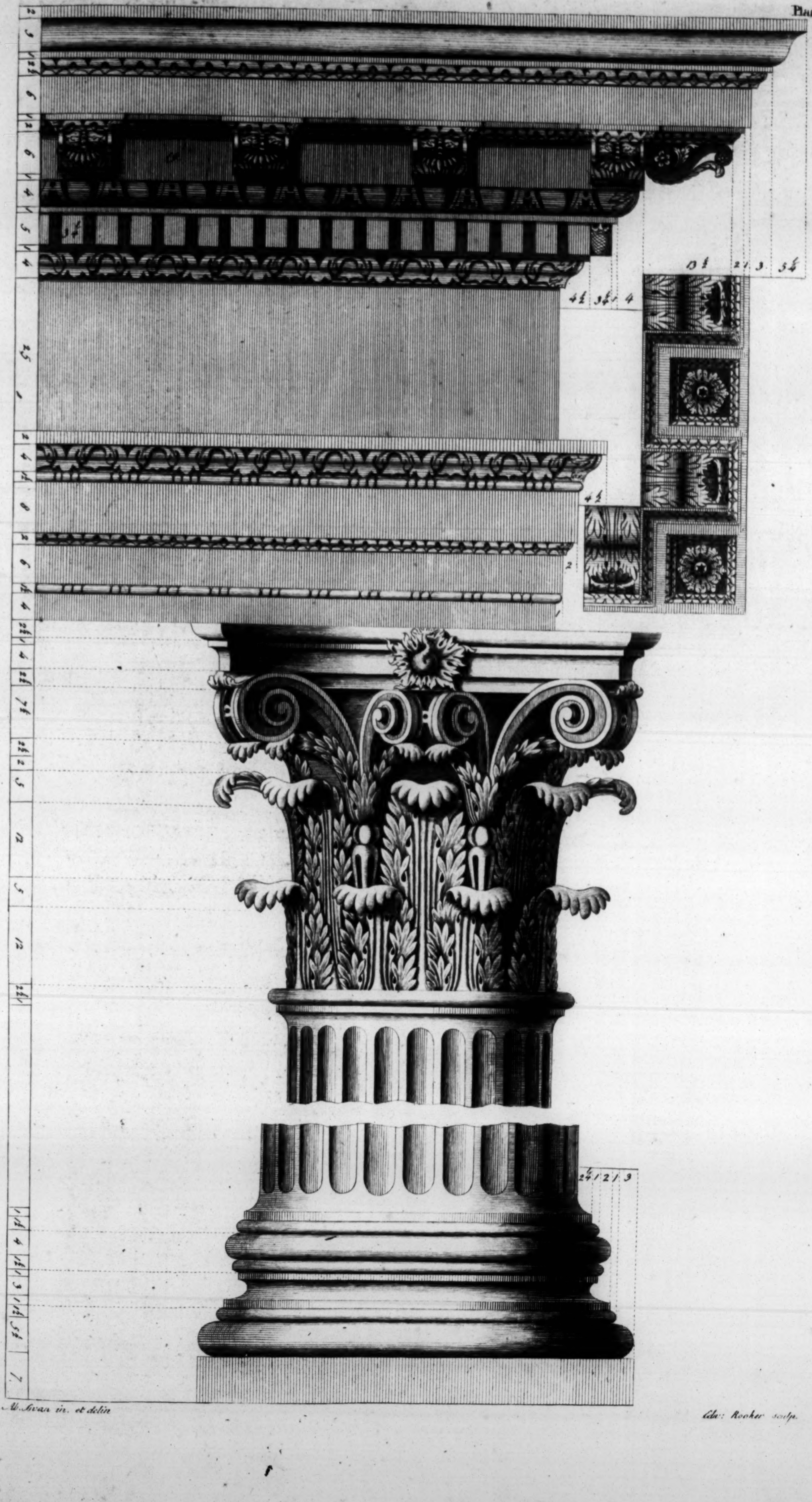


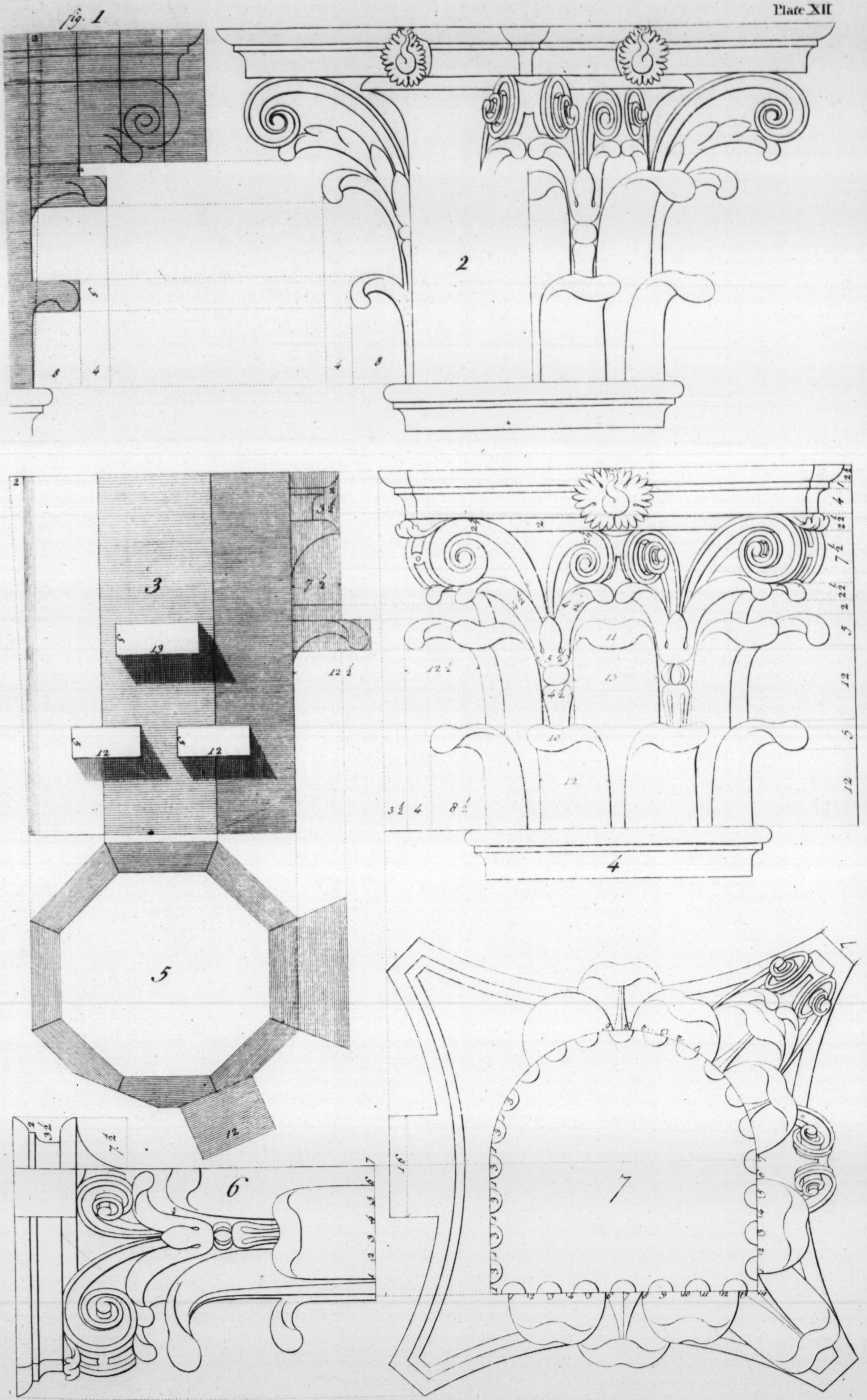
Plate XI



Ab. Swan in. et delin

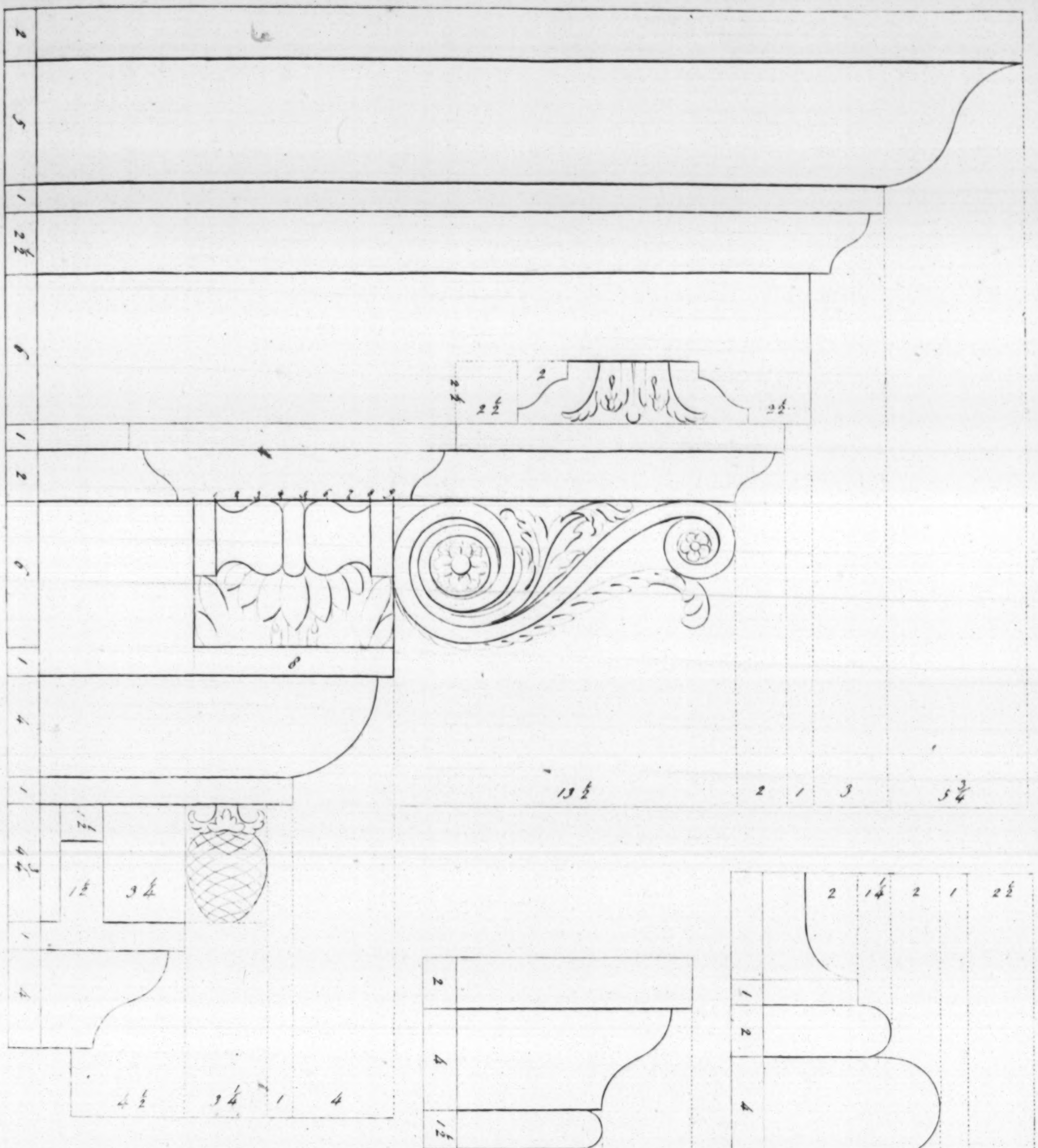
Edw: Rooker sculp.

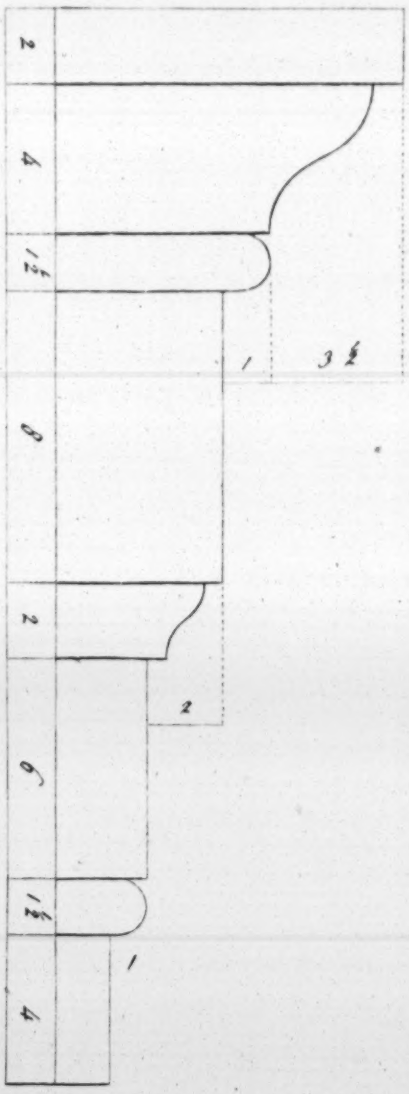
Plate XII

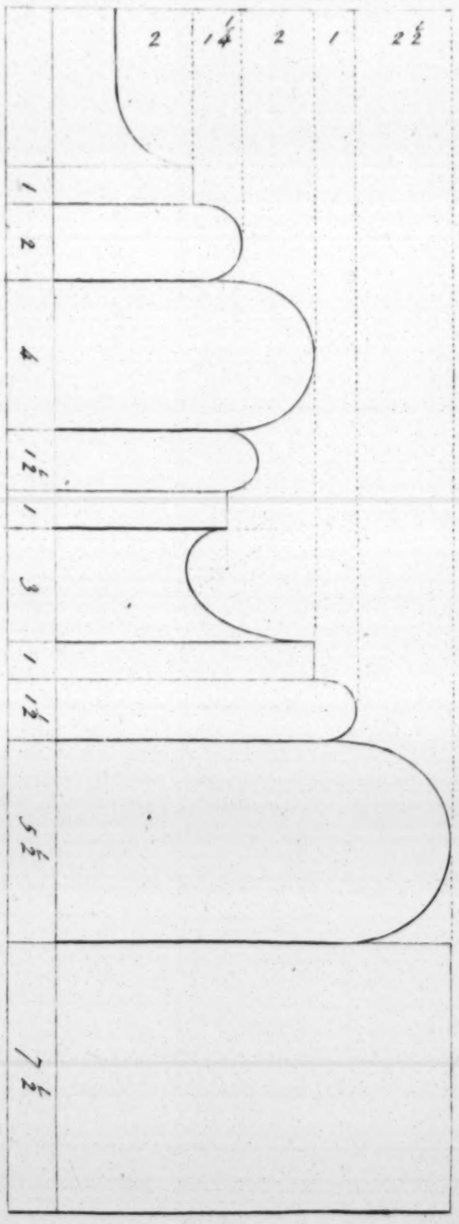


Ab. Swan inv. et Delin.

C. Rooker Sculp.







Ab. Swan in et de

E Rooker sculp

### To PROPORTION the

## *COMPOSITE* Order.

ANY Height being given for this Order, Let it be divided into twelve Parts, as the *Corinthian*, there being no Difference in the *Original* betwixt theſe two, except in the *Capital*, the *Compoſite* having a proper *Ionic Capital* above the *Leaves:* Theſe *Leaves* commonly differ from the *Corinthian*, being carved with what is called *Parſley*.

There are two different *Cornices*; one of them has an *Architrave-Modillion*, which *Palladio* and *Scamozzi* copied from a *Corinthian* Work at *Rome*, called the *Frontiſpiece of Nero*, from which they both took their *Ionic Baſe*.

PLATE XVI. Shews the Manner of *Gluing* and *Fluting Columns*, which may be uſeful to thoſe who have had but little Practice in this Way.

FIG. I. Shews a *Column* in the *Reel:* The Pieces at each End on which the *Column* hangs, have their upper Ends left level with the upper Side of the *Column*, that when a ſtreight Rule is laid on thoſe two Pieces, and FIG. VI. placed to the Bottom of the *Column*, and FIG. VII. to the Top, with the *Flutes* and *Fillets* drawn on each of them, then Lines, drawn by the Rule from the Bottom to the Top, will ſwell and diminiſh your *Flutes*.

FIG. II. Shews a *Pilaſter*, with two *Gauges*; one to gauge from a ſtreight Side, and the other to gauge one that diminiſhes: It will be ſufficient to put in *Teeth* for three *Flutes*, and gauge from each Side; for when there are more, it is difficult to run the *Gauge* true.

FIG. III. Shews two Ribs glued together.

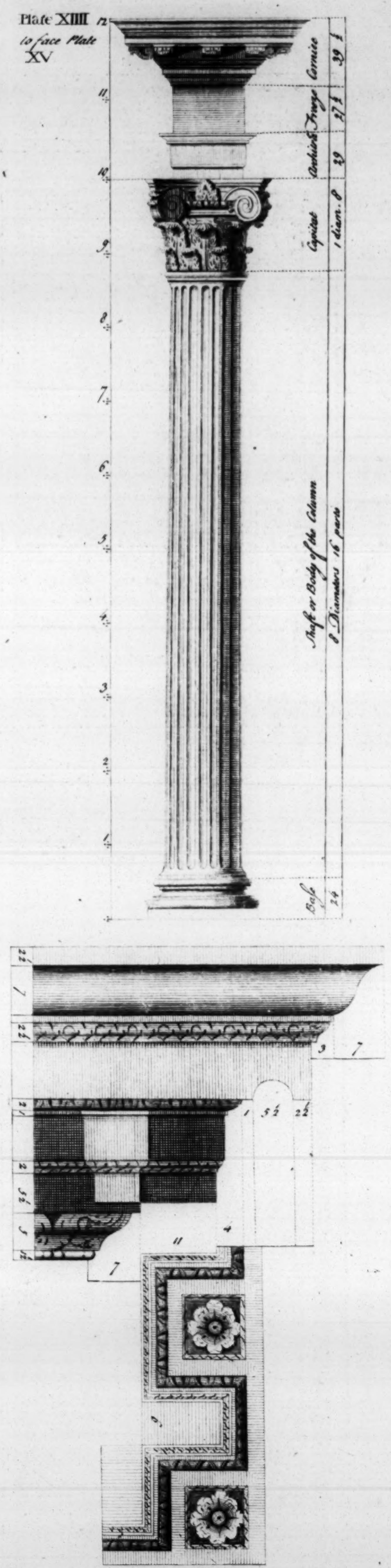
FIG. IV. Shews a *Column* glued up.

FIG. V. Shews the Rule for diminiſhing the Ribs, before they are glued together. Sometimes when the Stuff is thin, each Rib is fixed to a *Templet*, and bent near to the ſwelling of the *Column*, and ſo glued two and two together. To diminiſh the *Column*, divide the Height into ſeven Parts; at two of thoſe Parts ſtrike a Semi-circle; then draw the dotted Lines from the Neck of the *Column* to the Semi-circle; divide the remaining Part of the Semi-circle into four equal Parts; where theſe cut the Semi-circle, they will give the diminiſhing Parts, as is ſhewn up the Side of the *Column*, by the Figures 1, 2, 3, 4.

FIG. VI. Shews the *Splaying Mould* of the Ribs and the *Backing Mould*.

FIG. VII. Shews two *Flutes* in a Rib. You are always to obſerve, that the *Flutes* happen not in the *Joints*.

Plate XIIII
to face Plate XV



Ab. Swan inv & delin

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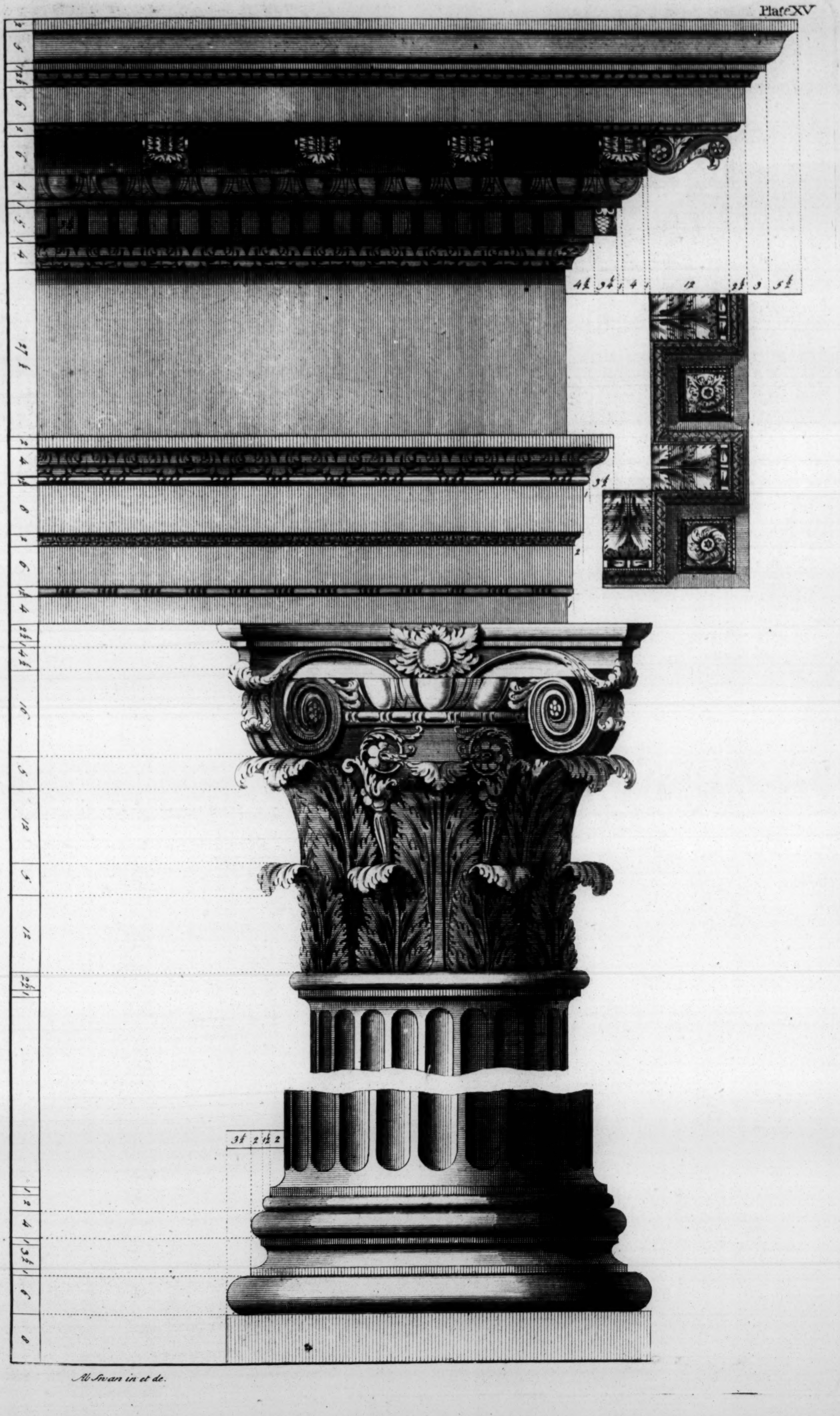
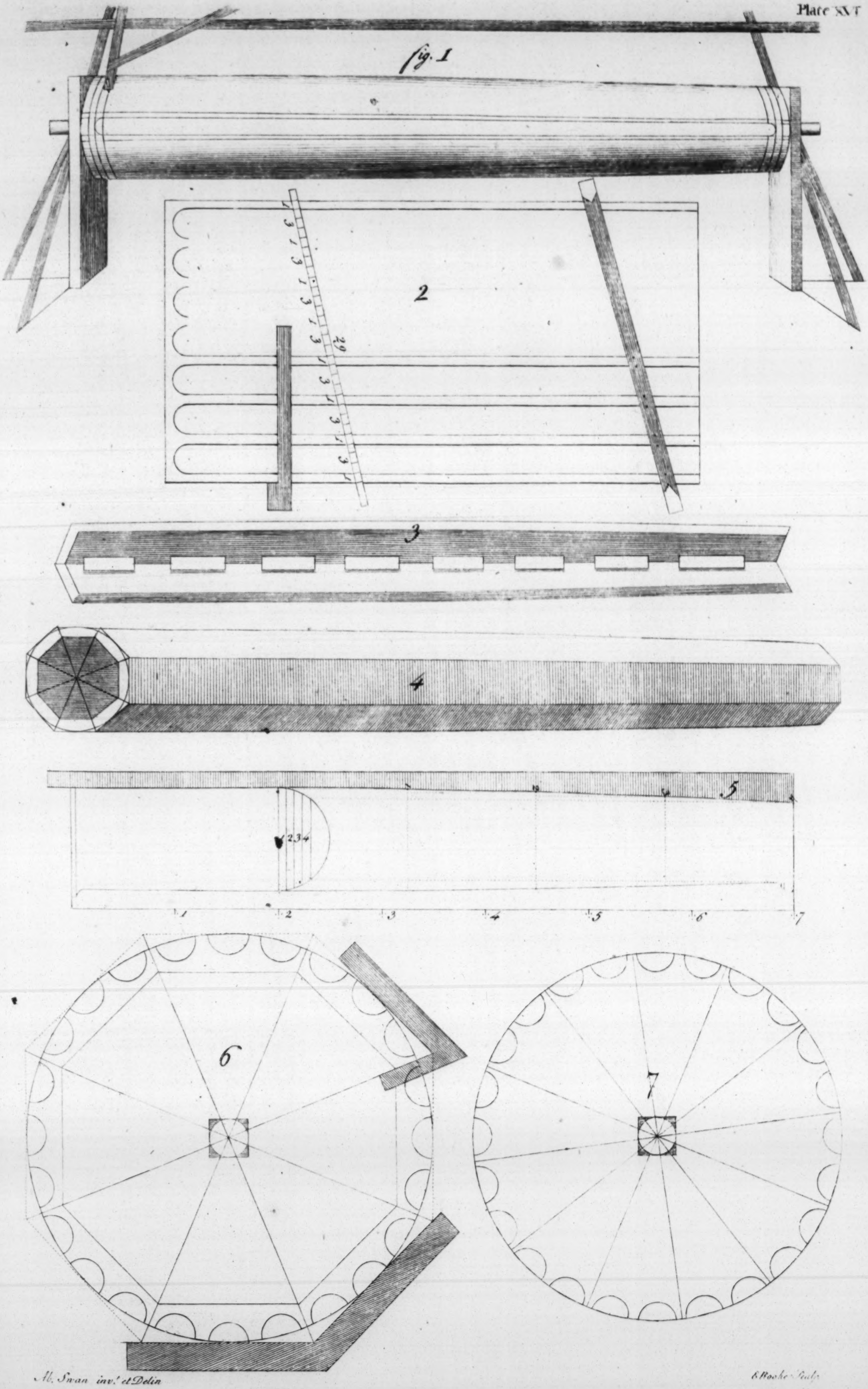
Plate XV



Ab Swan in et de.

Plate XVI



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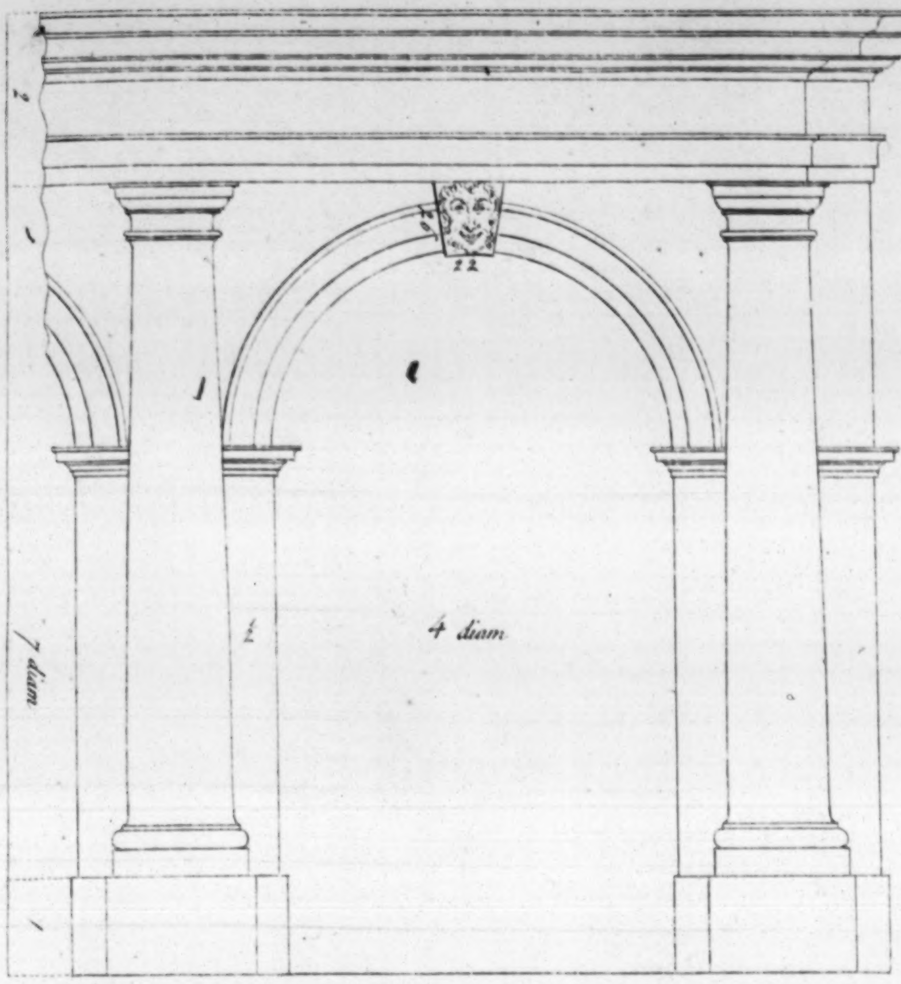
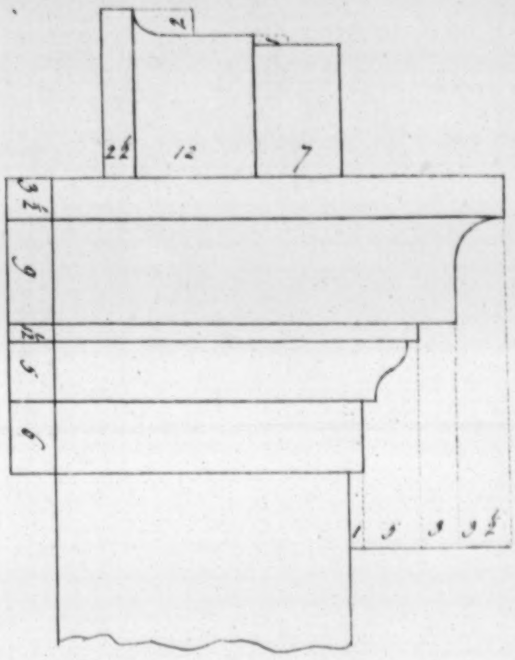
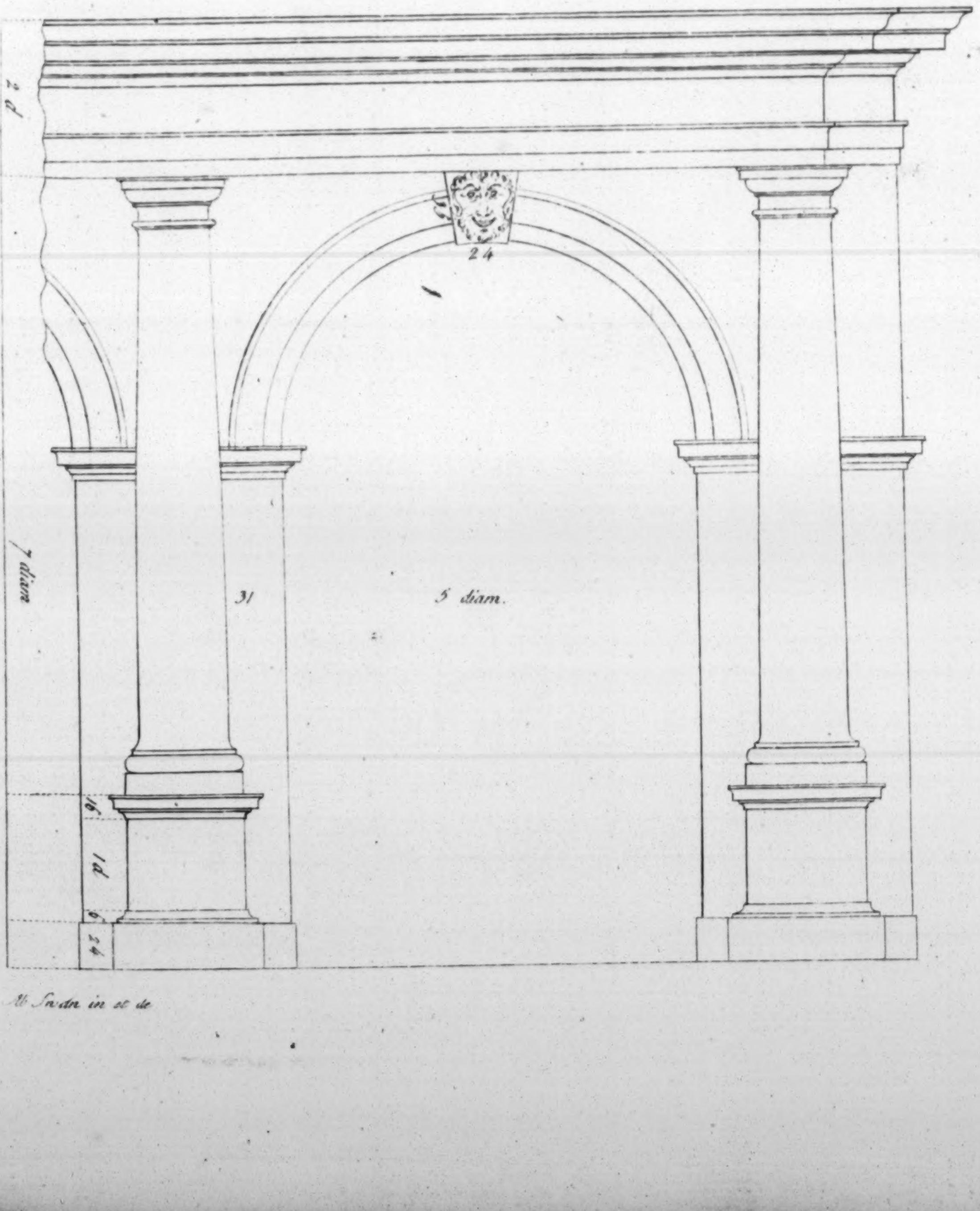
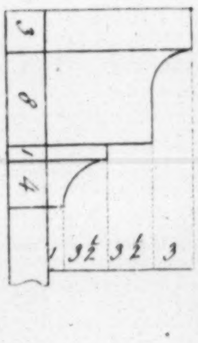
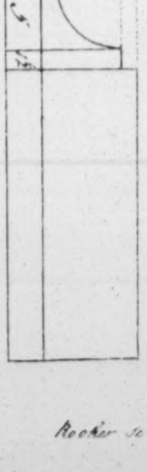
I. Rooke Sculp.











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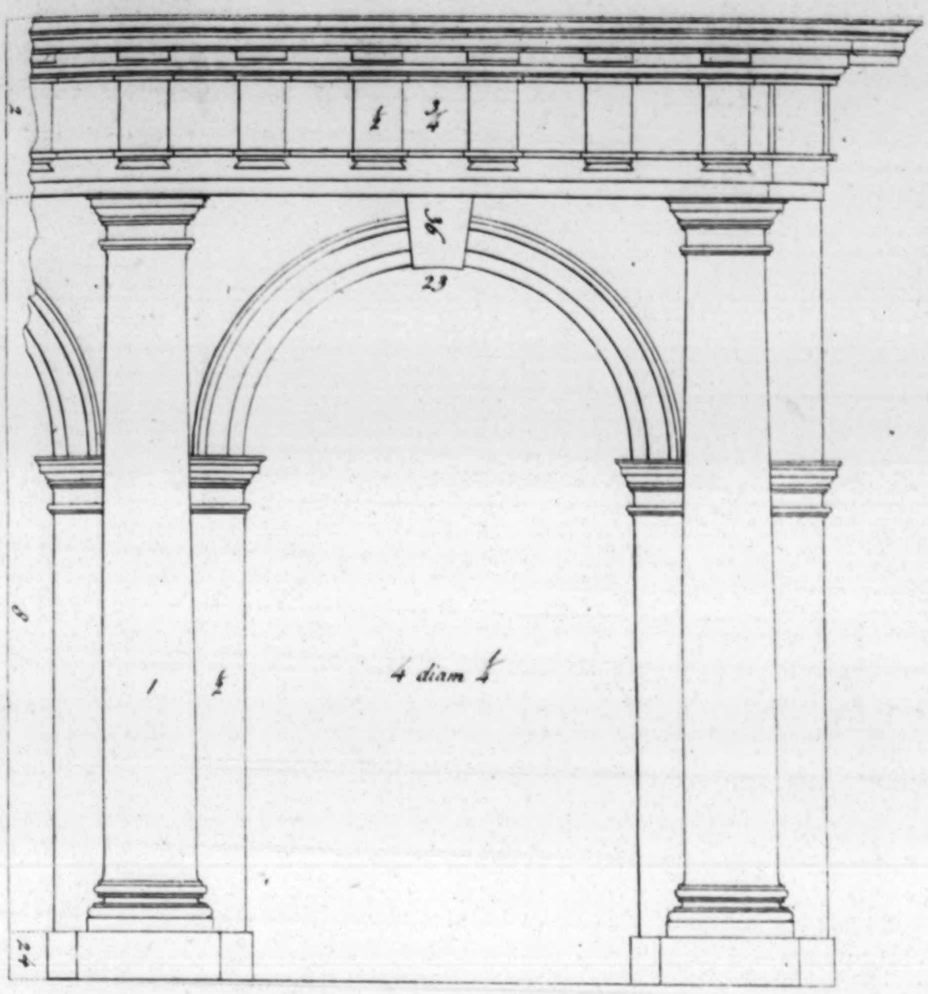

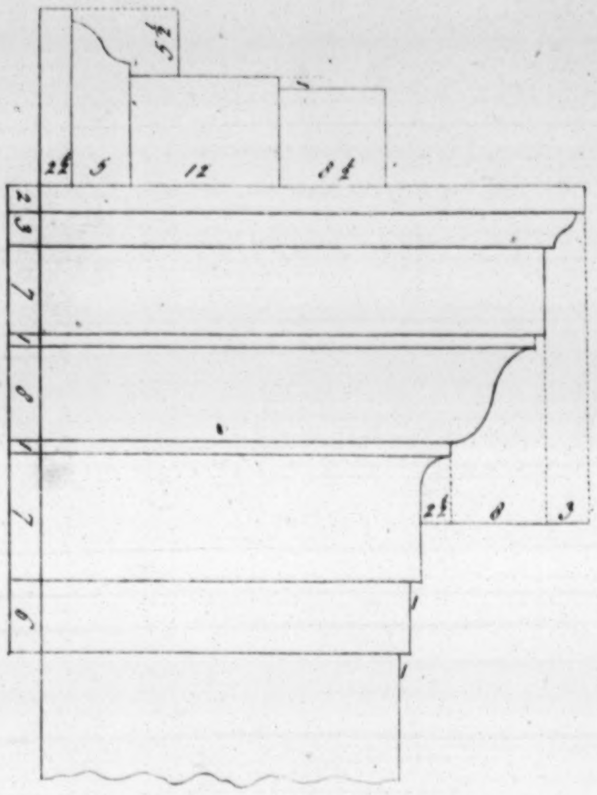

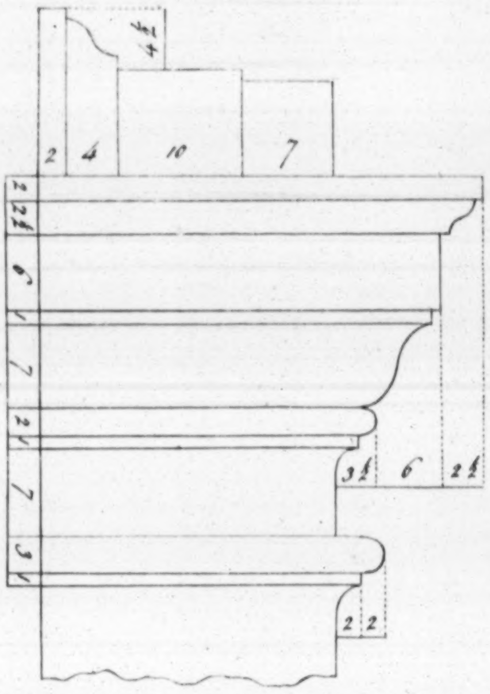

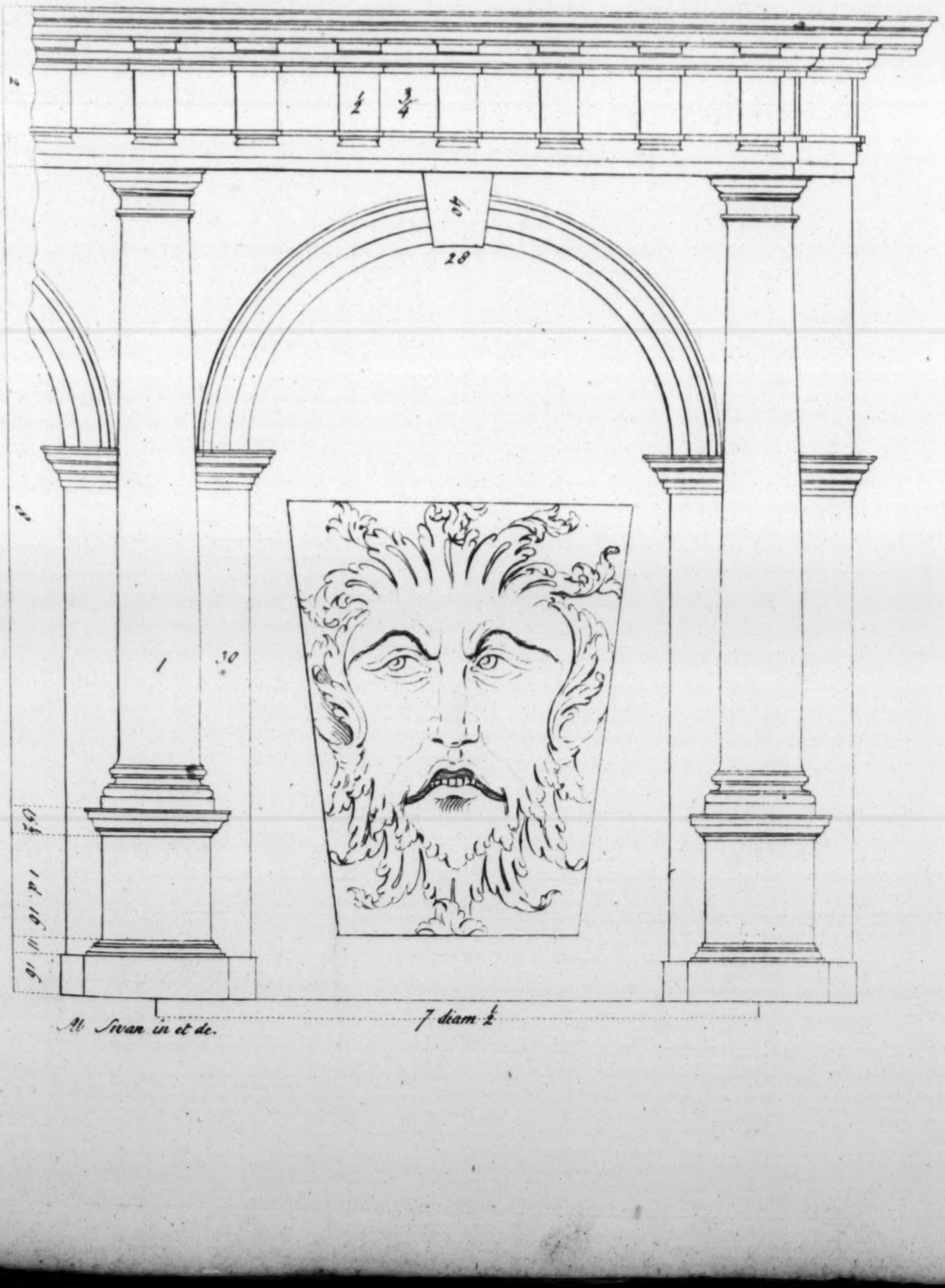

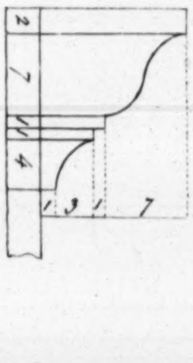

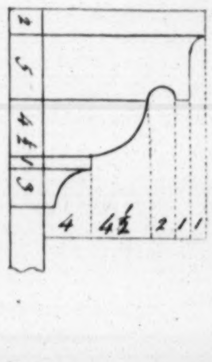

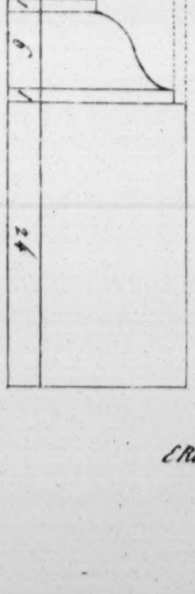

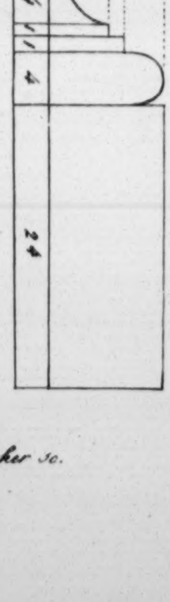

Ab Swan in et de.
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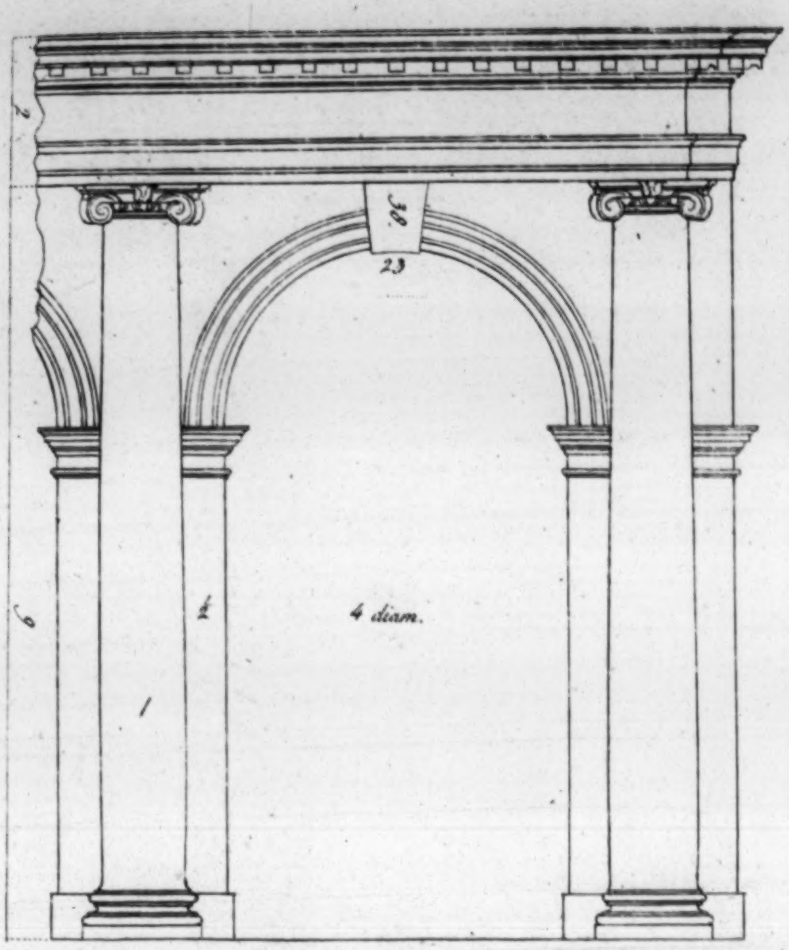
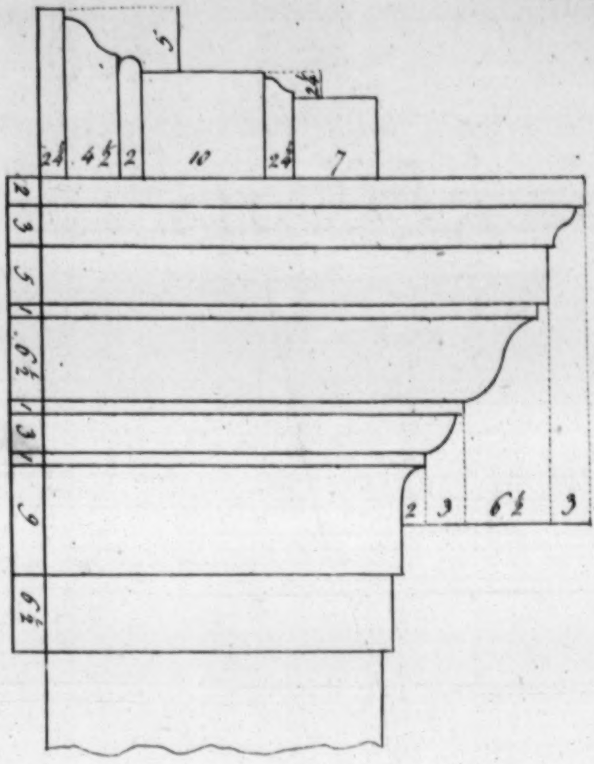
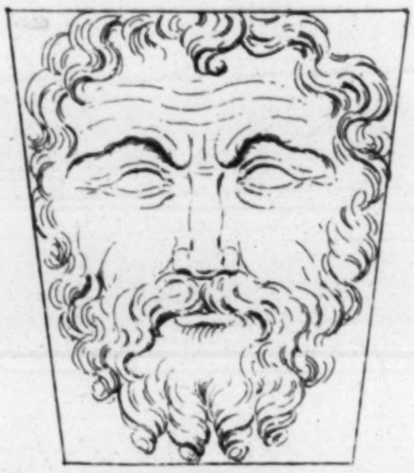
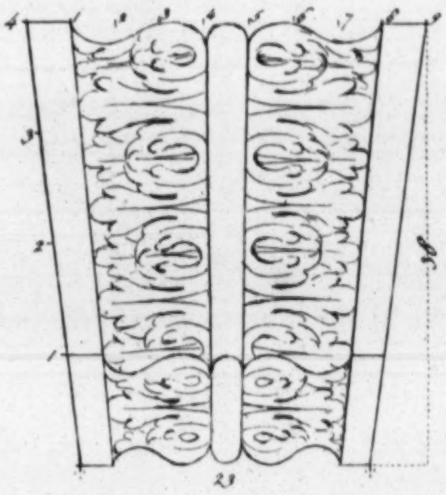
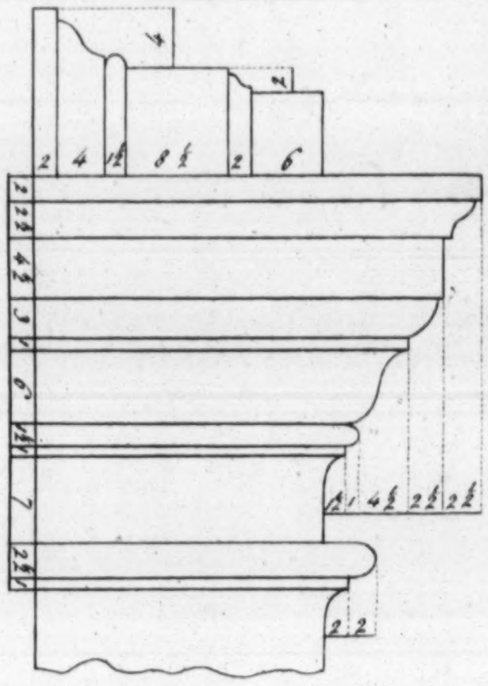
Plate XIX

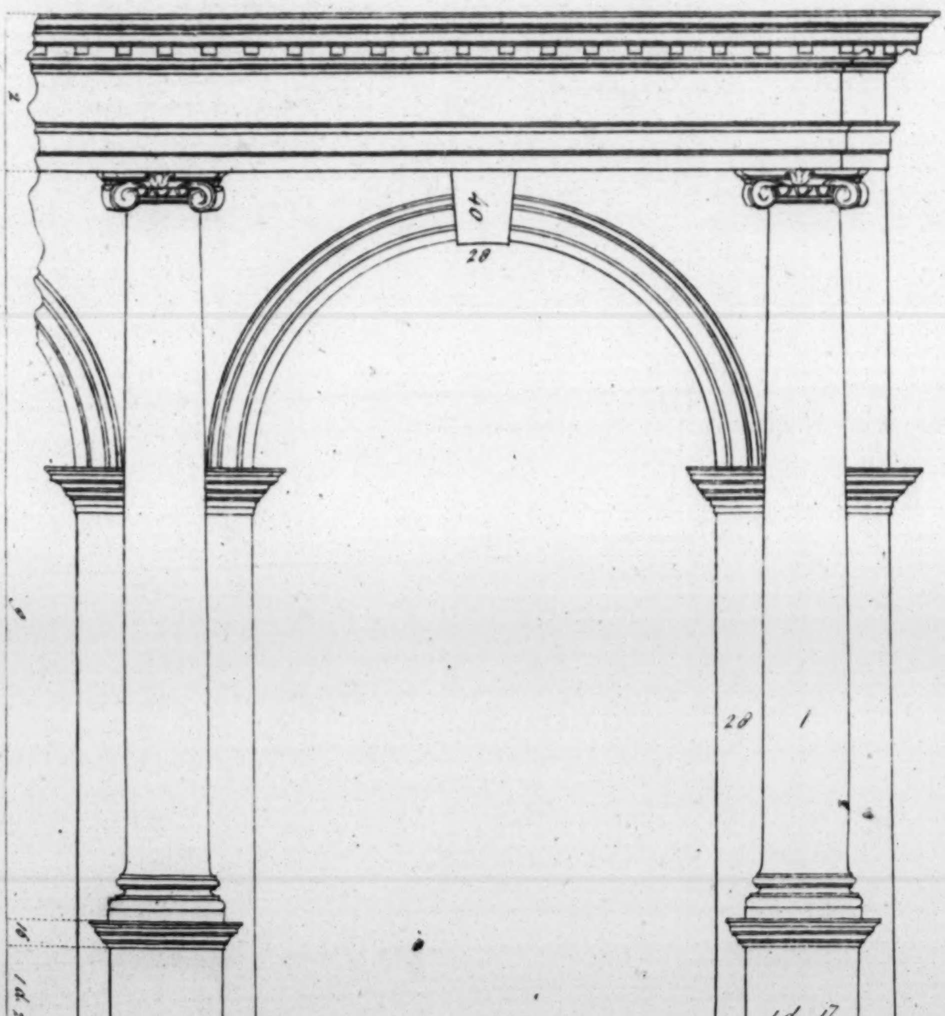


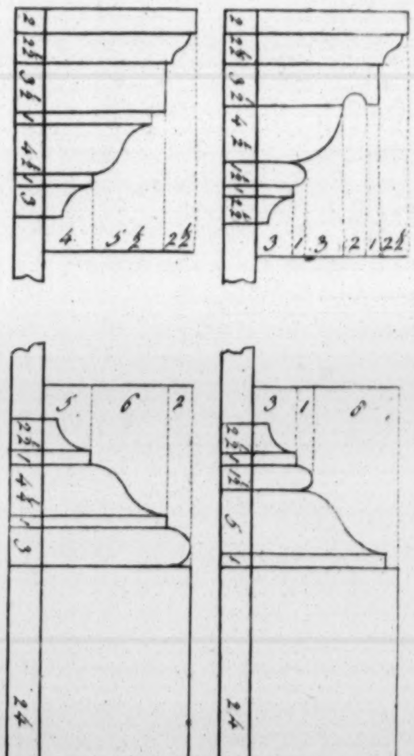












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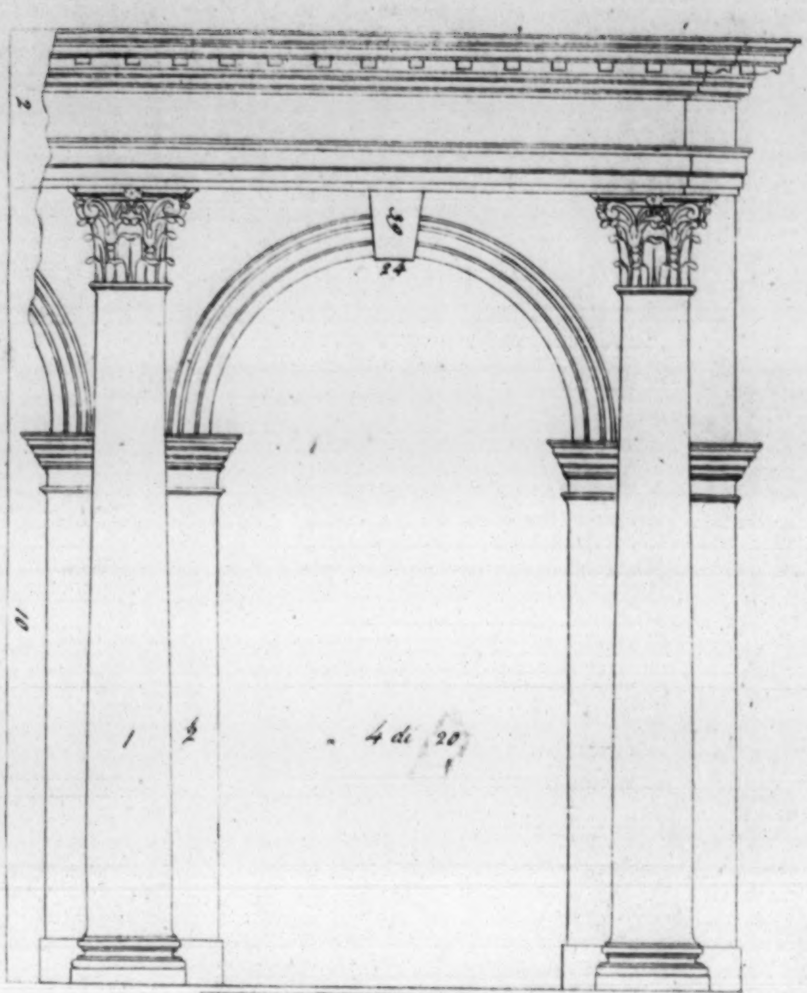

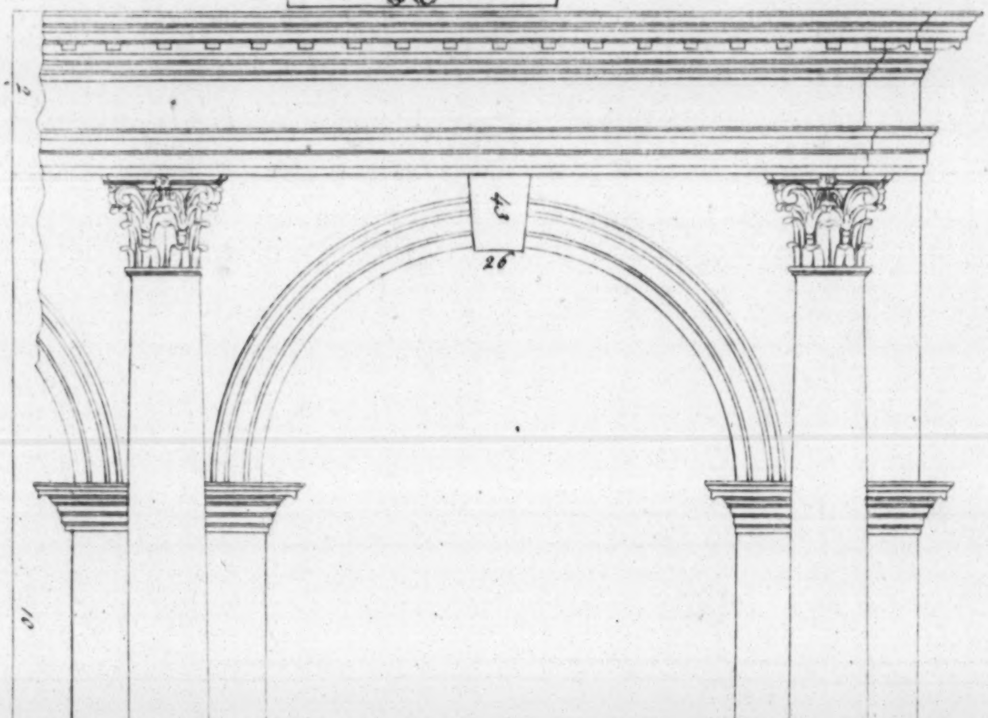

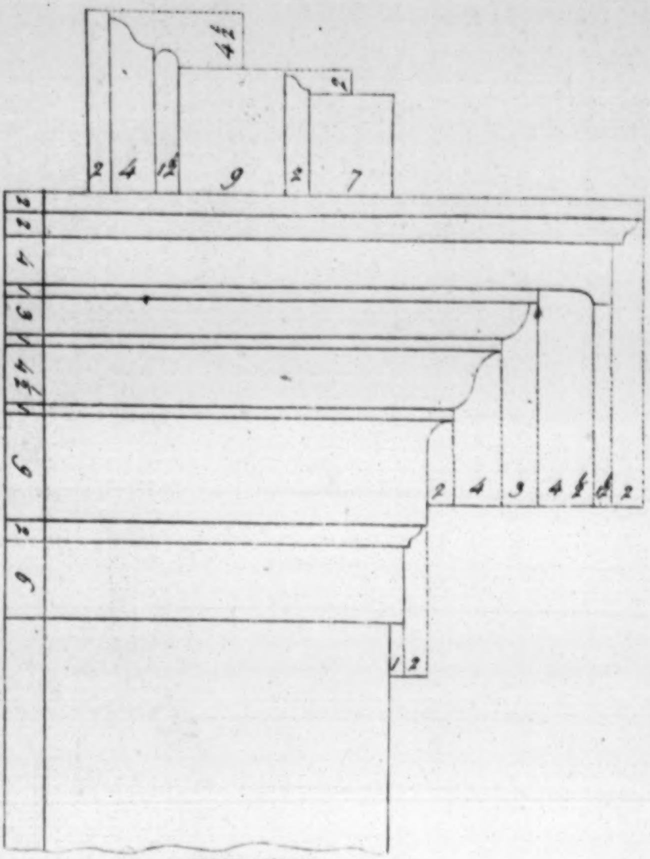

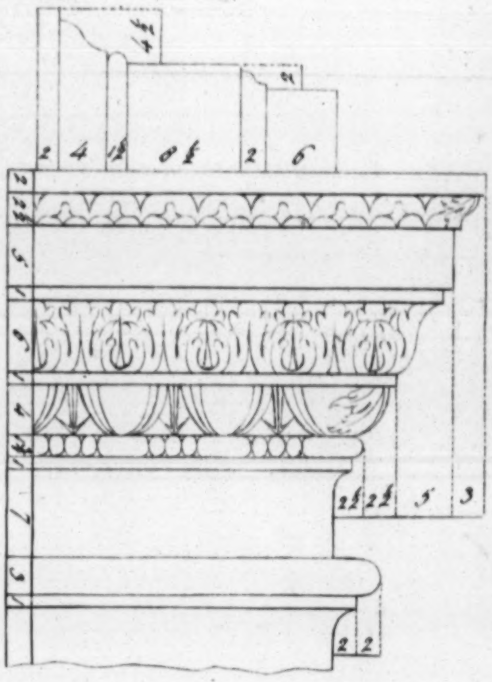

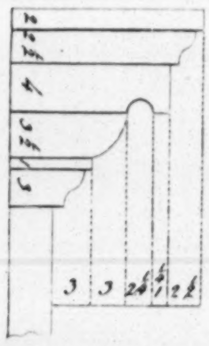

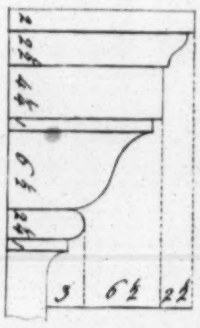

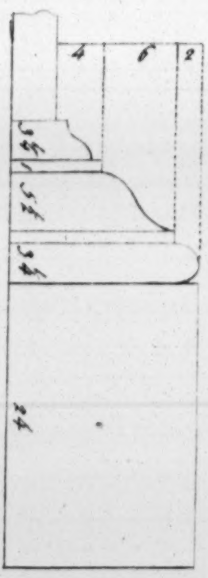

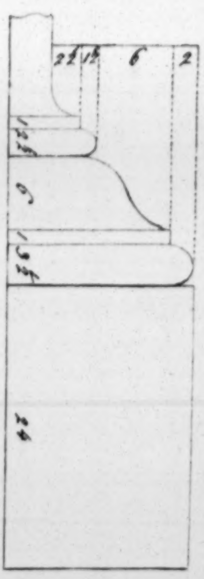

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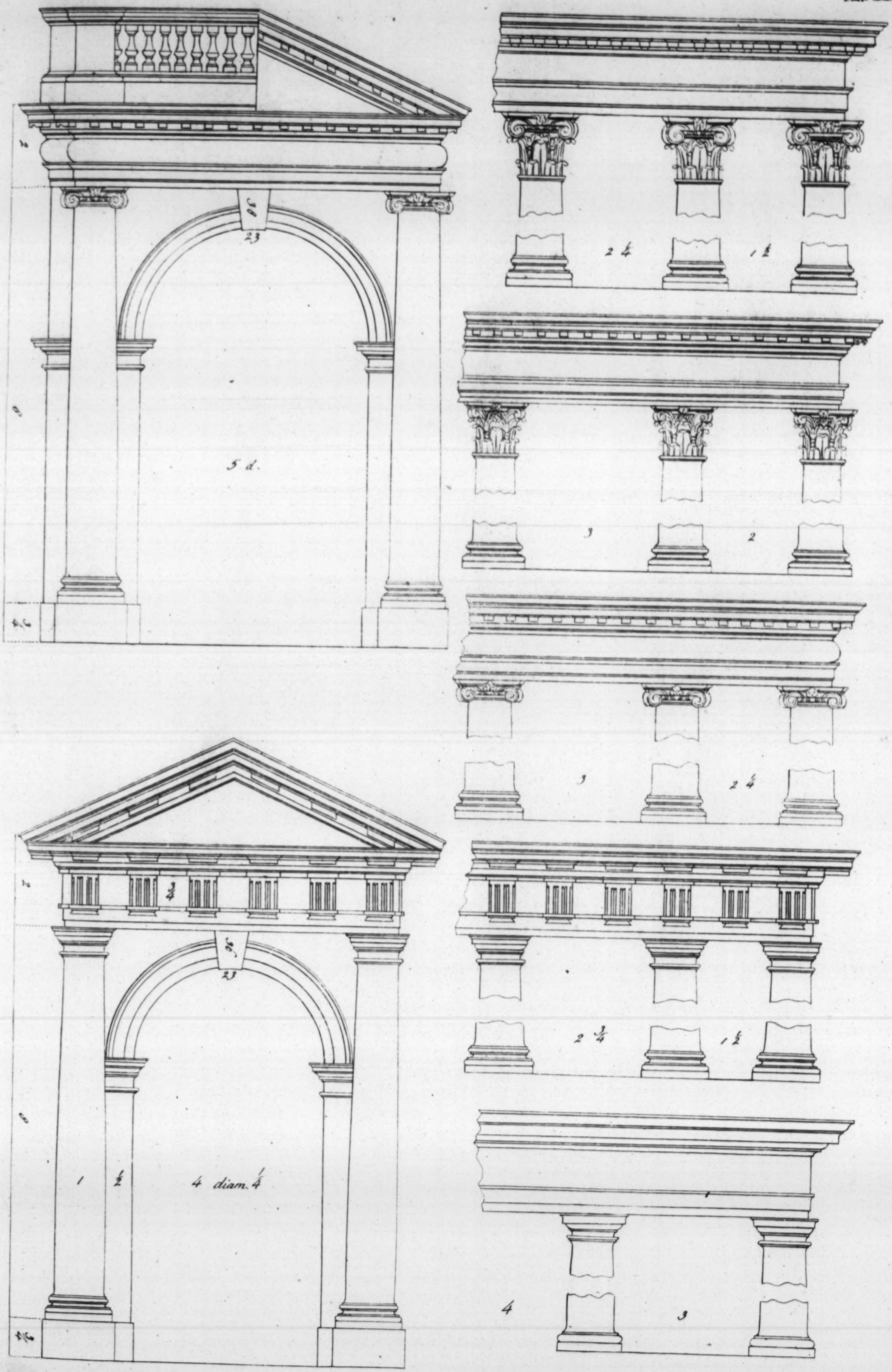

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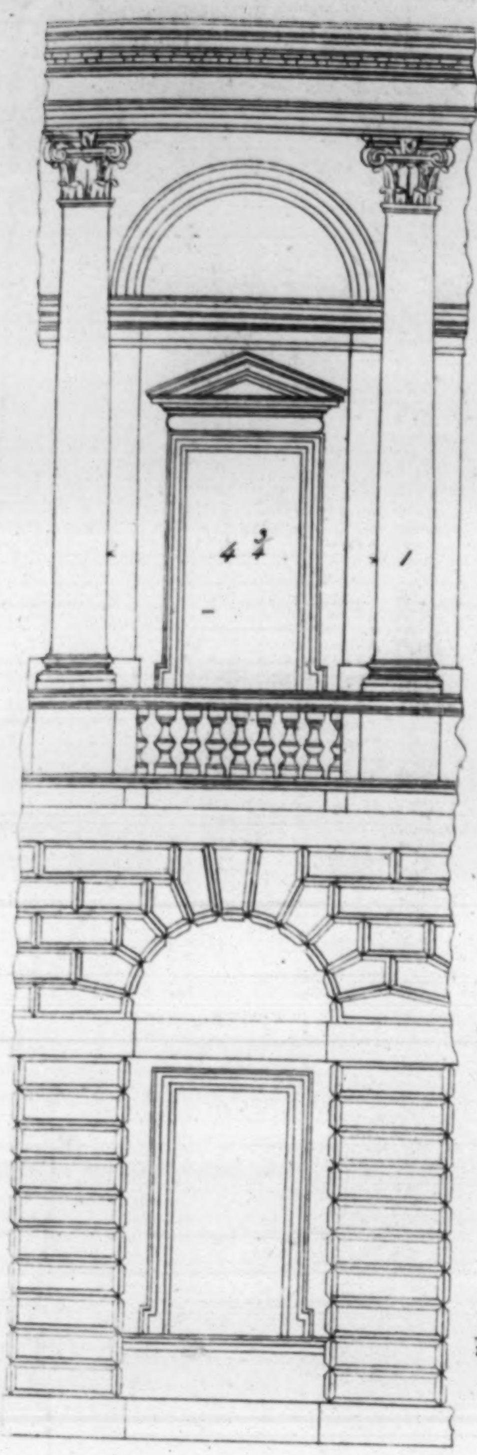
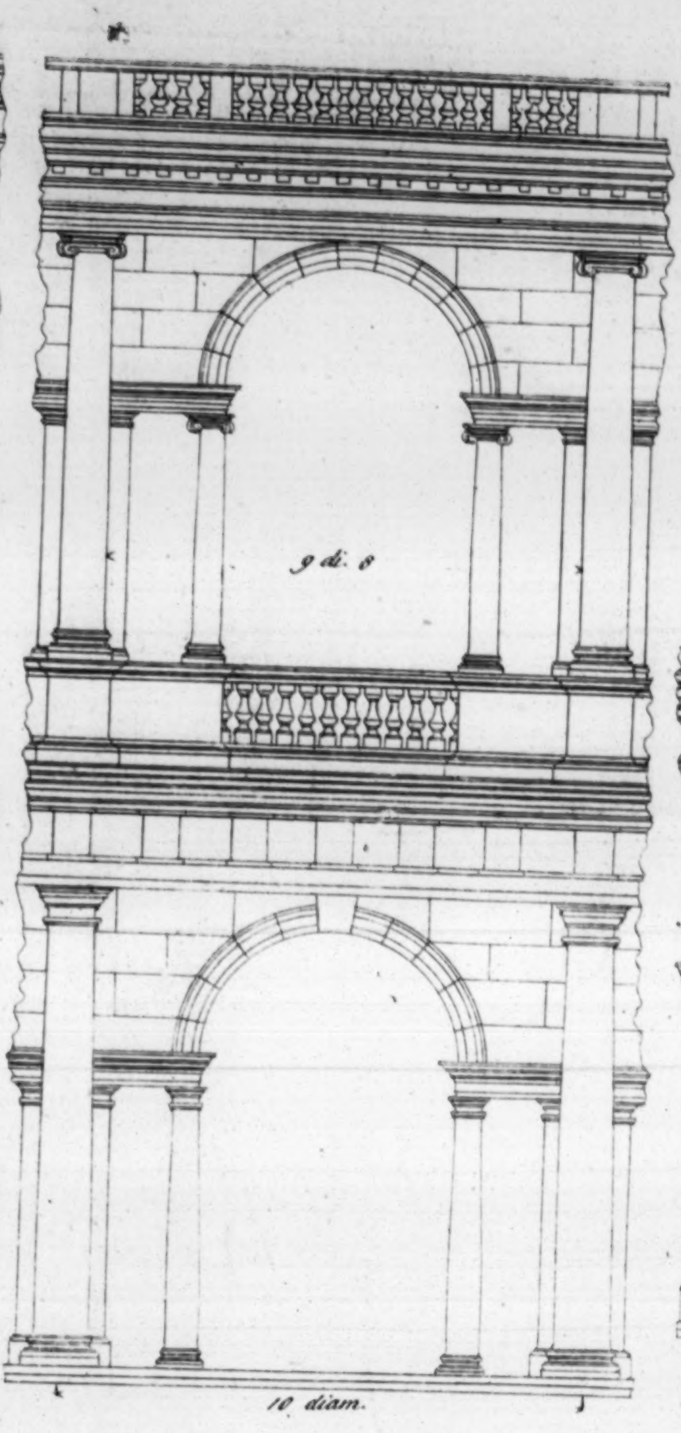
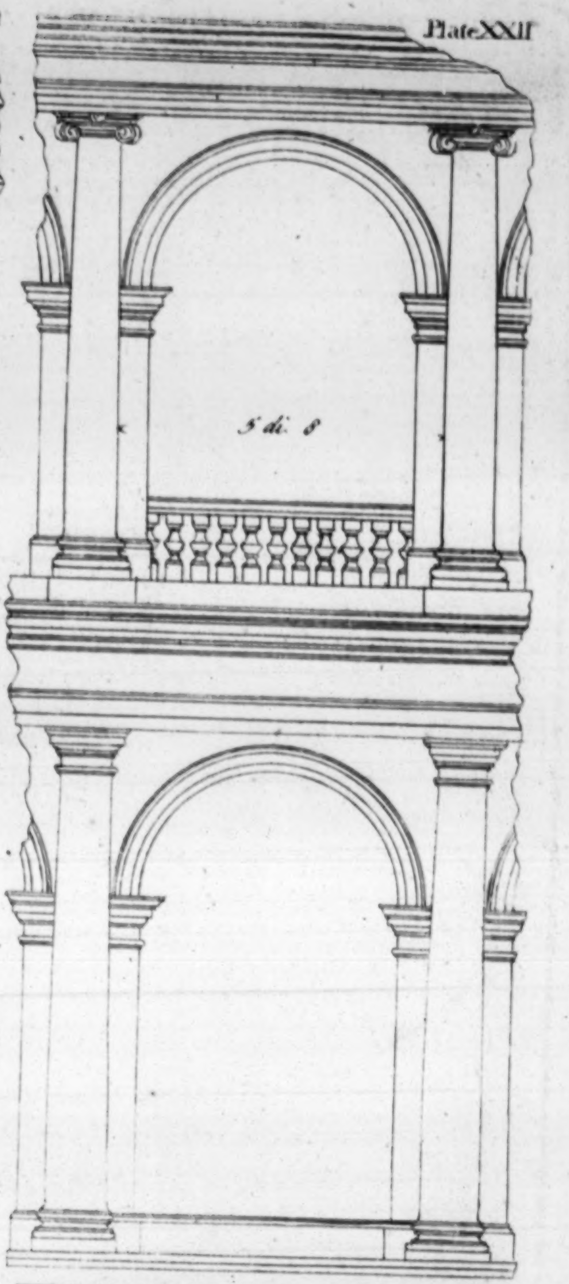
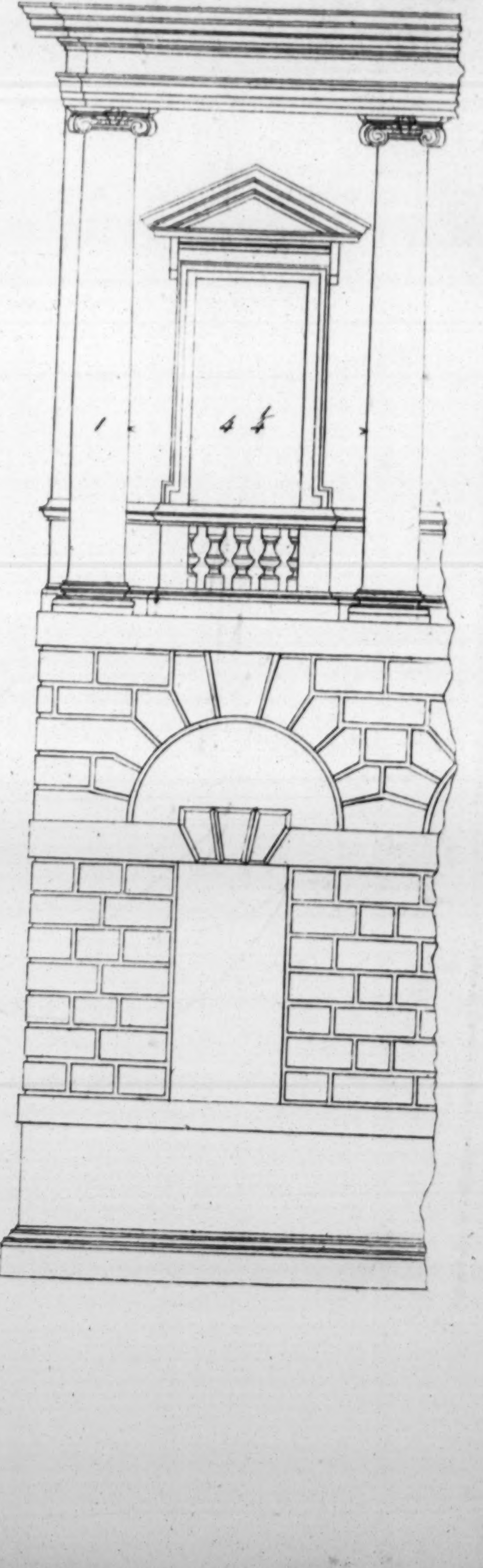
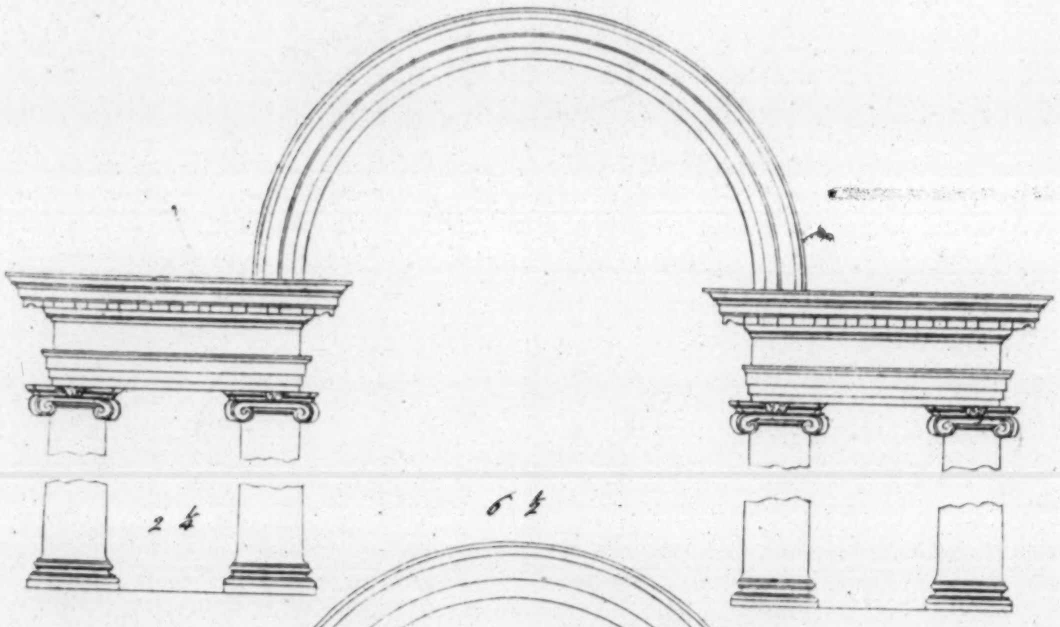
Plate XXII











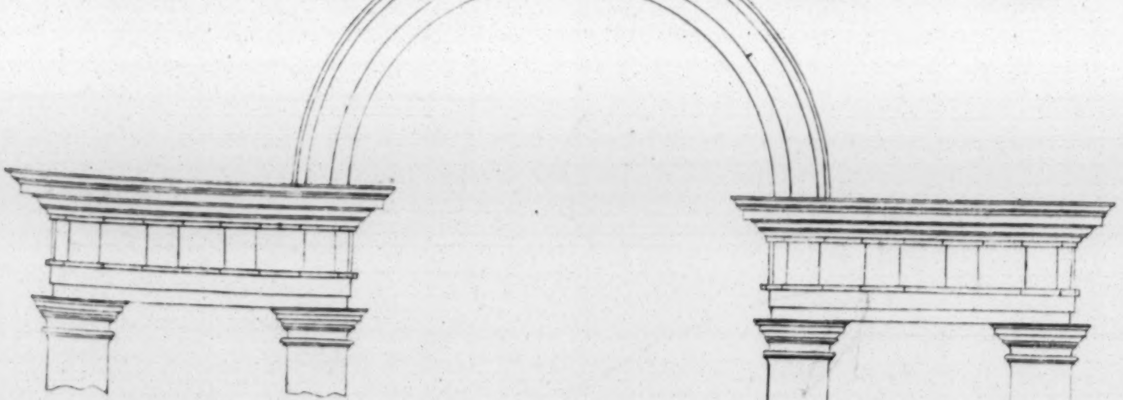


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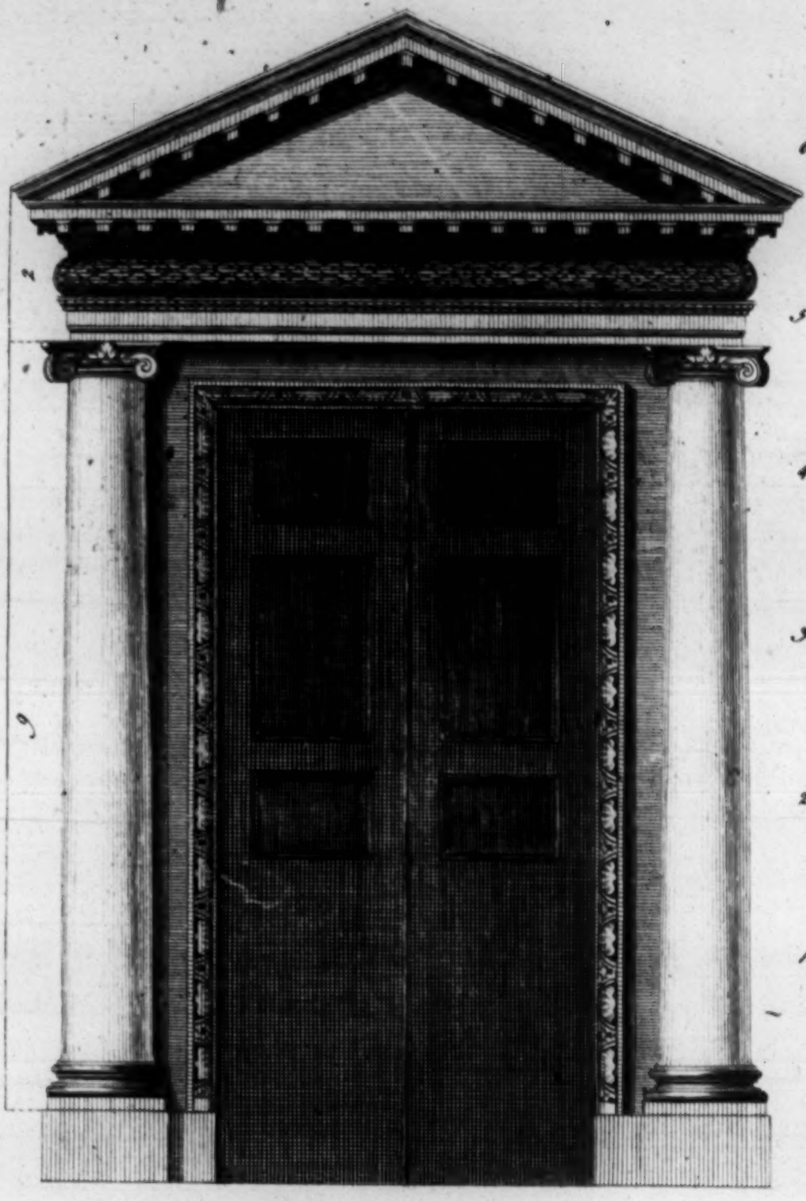
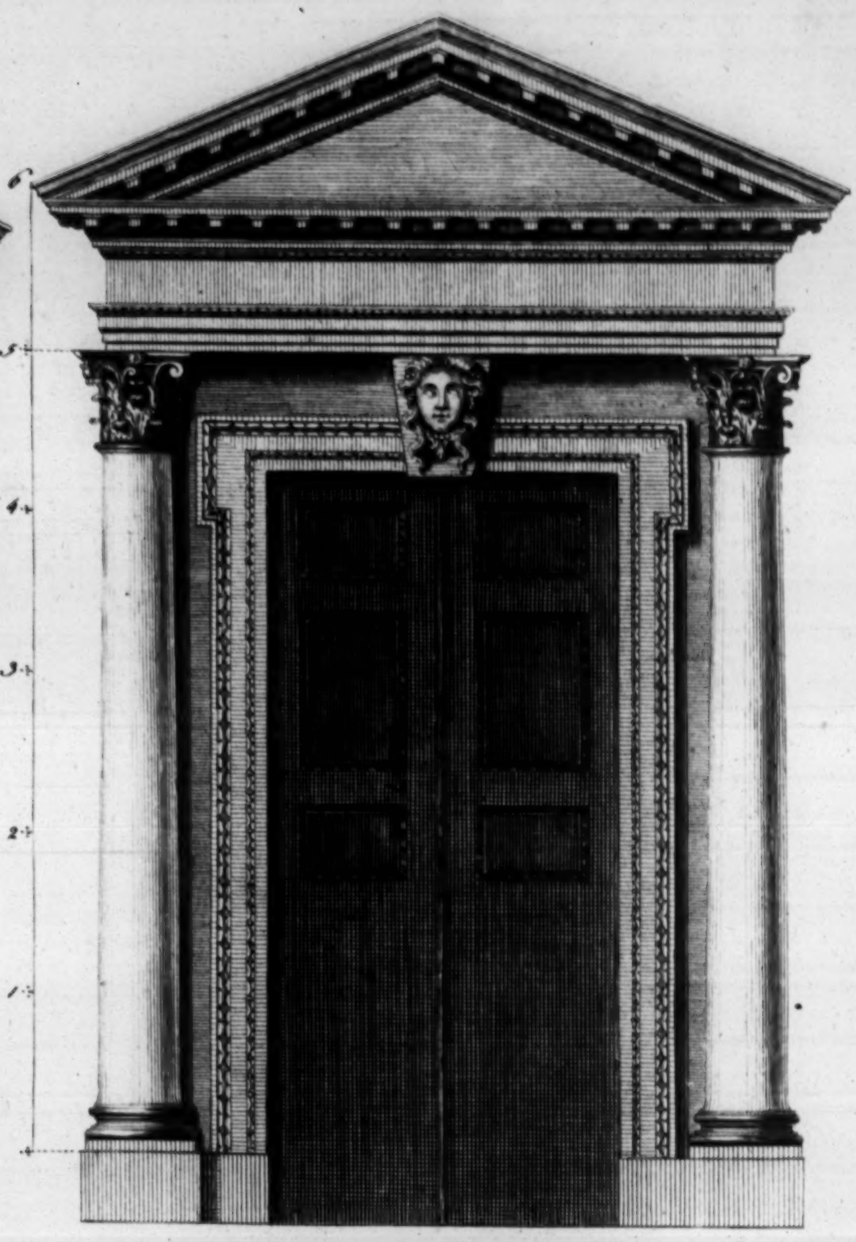
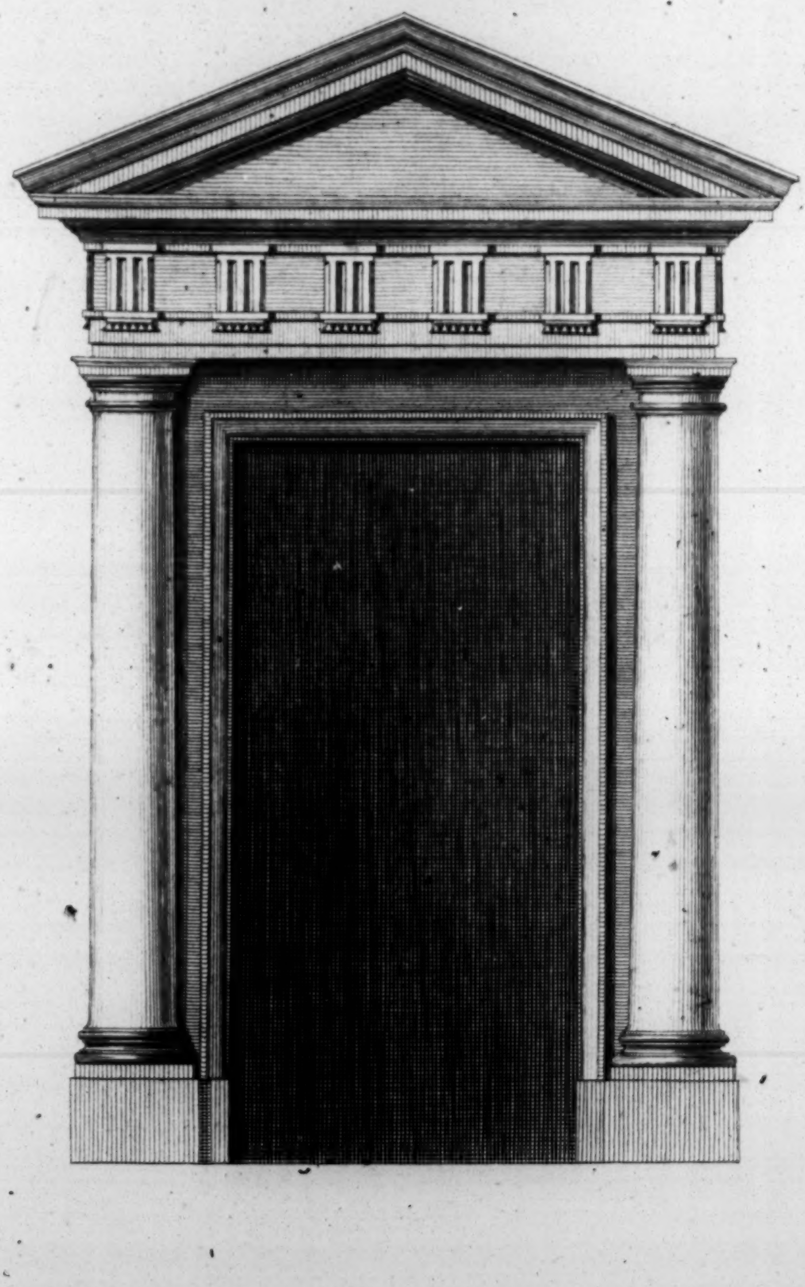
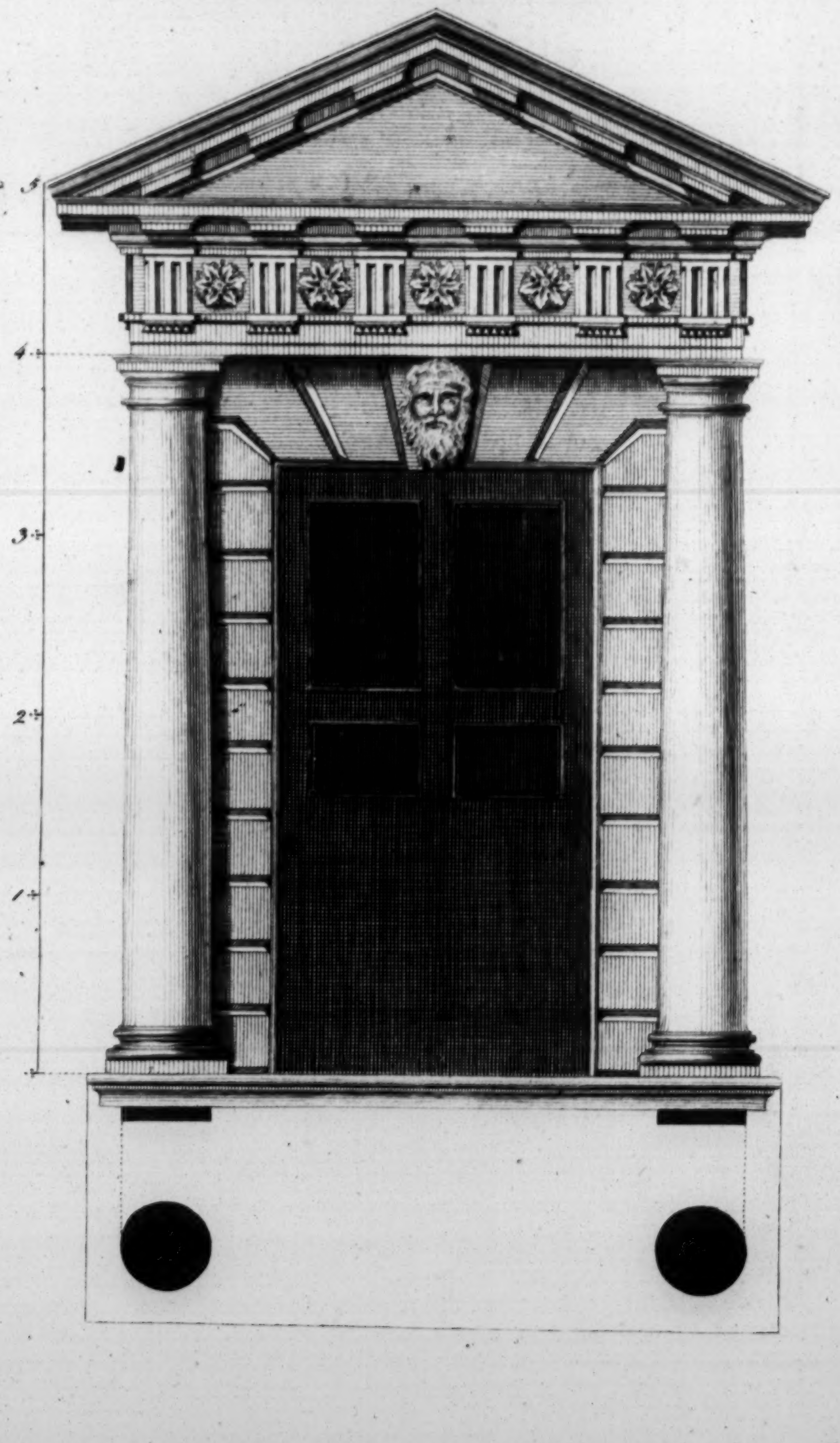
Plate XXIII



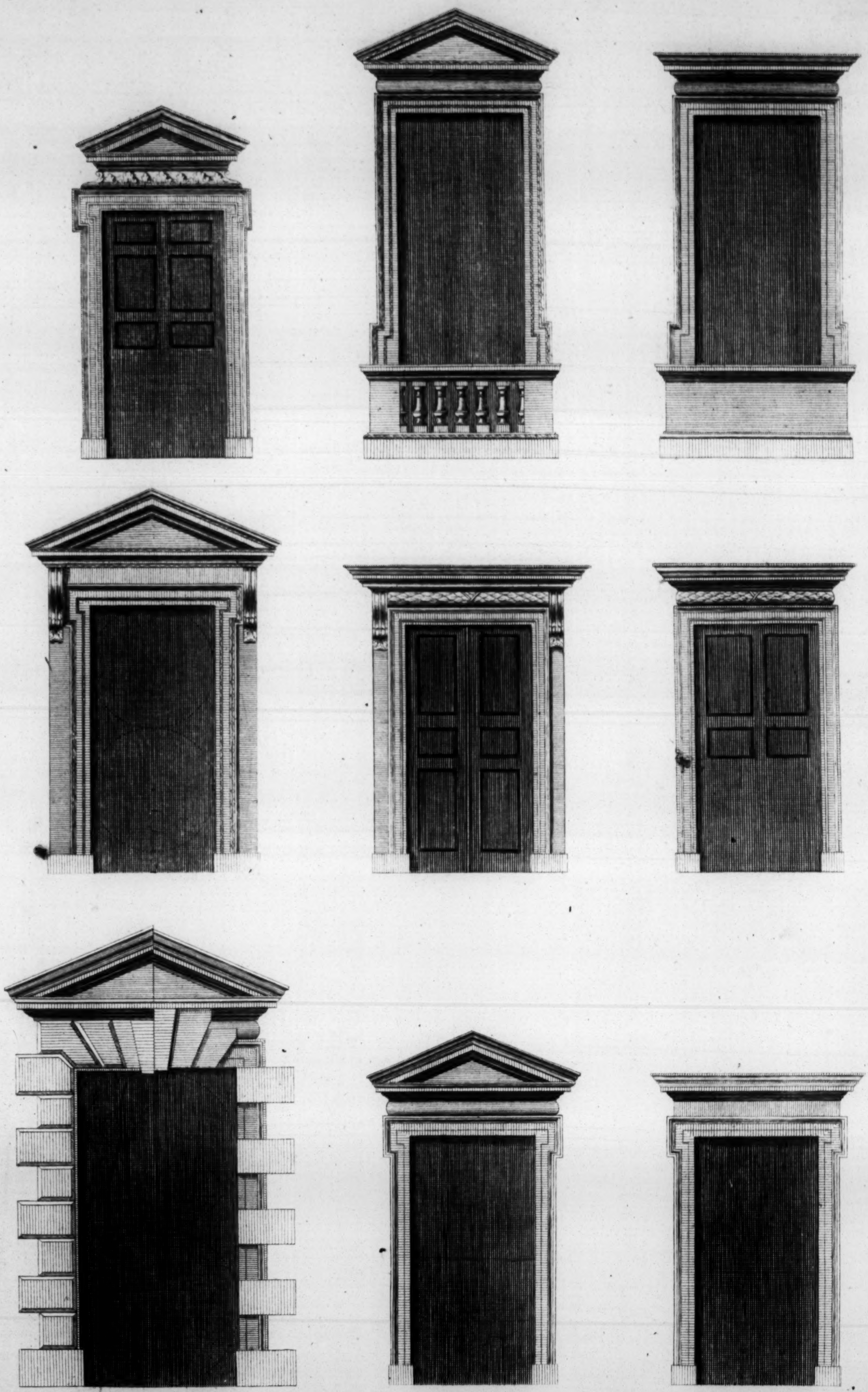






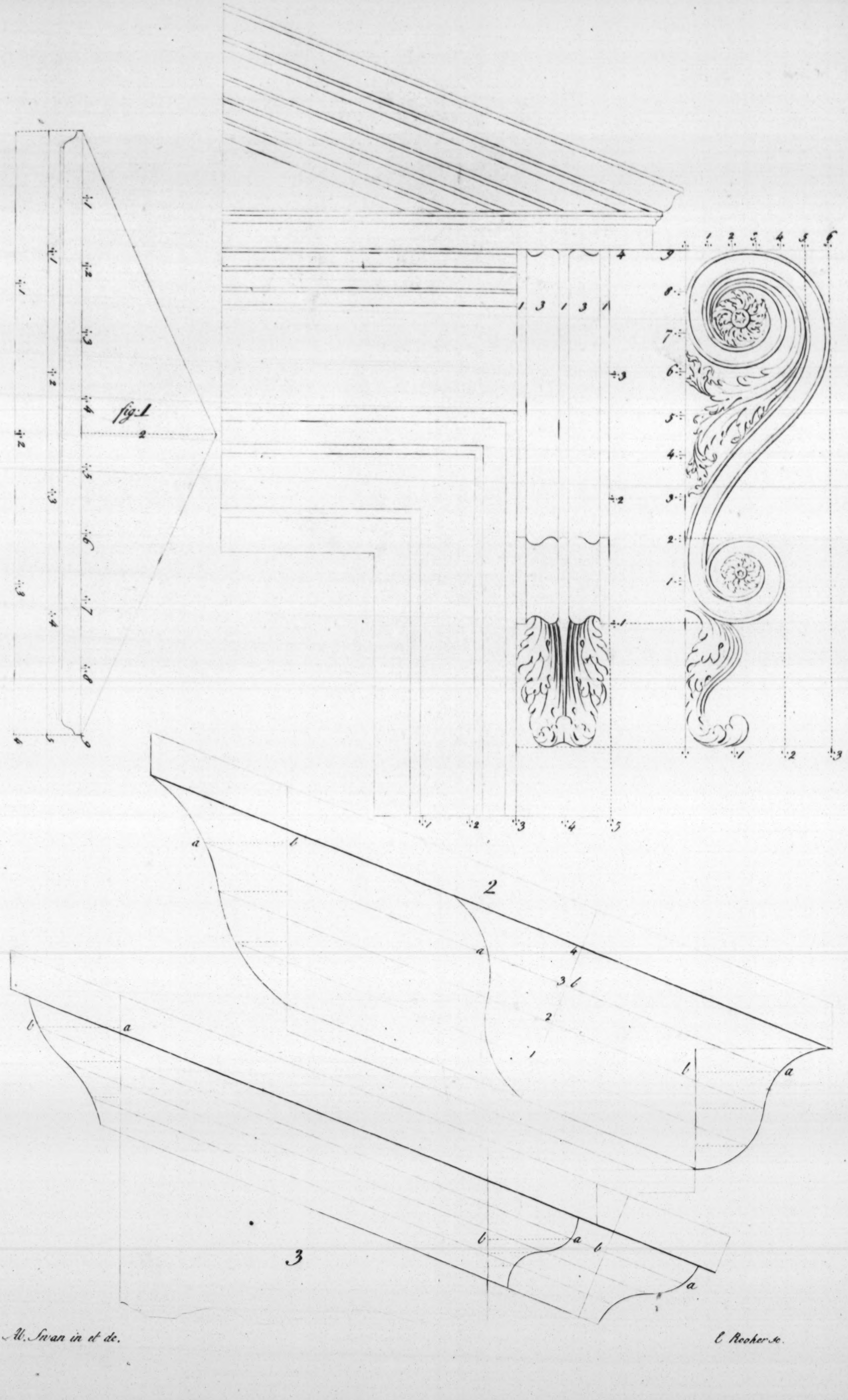
Ab. Swan inv. et delin.    G. Rooker sculp.

Plate XXIV



Ab. Swan inv et delin

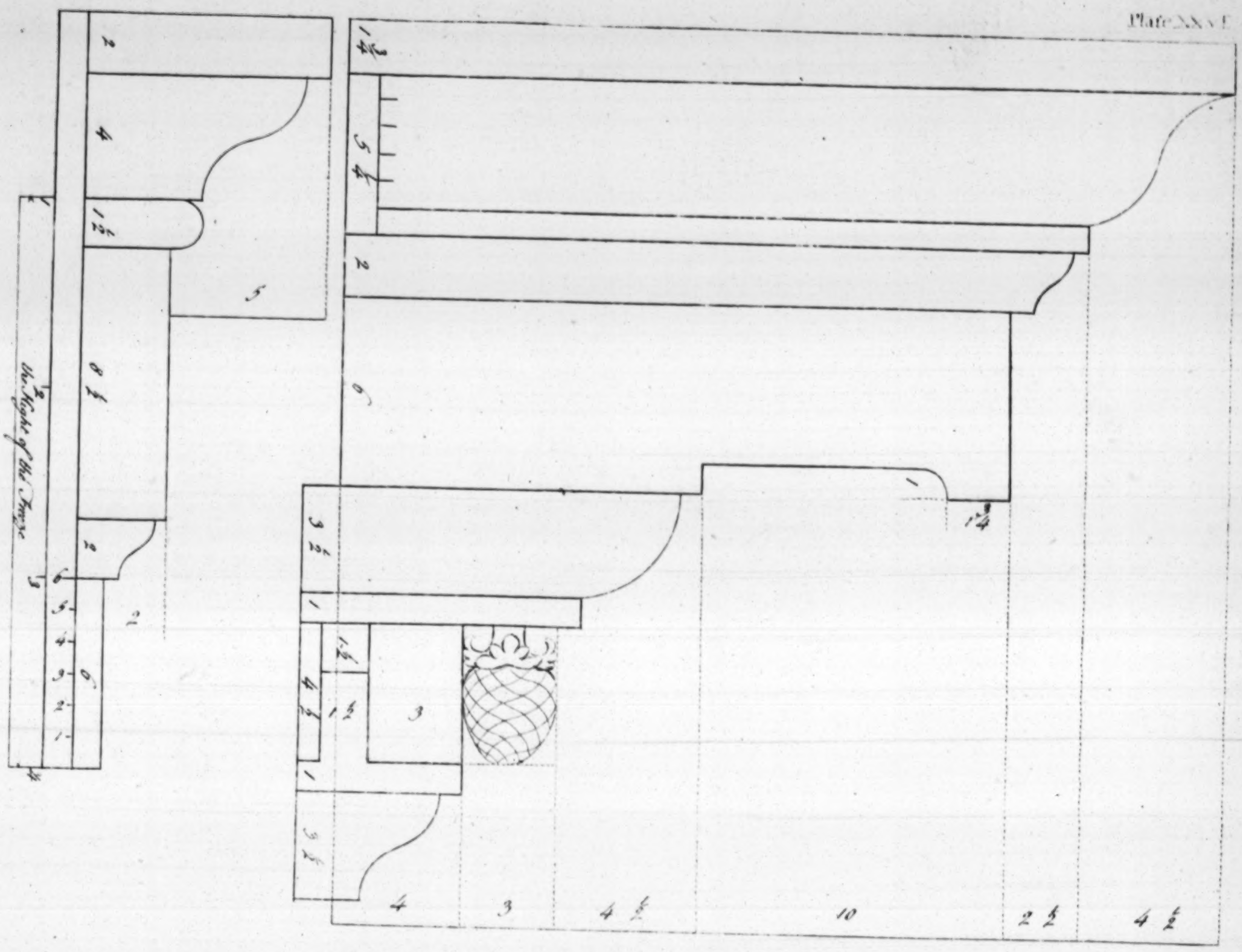
E. Rooker sculp

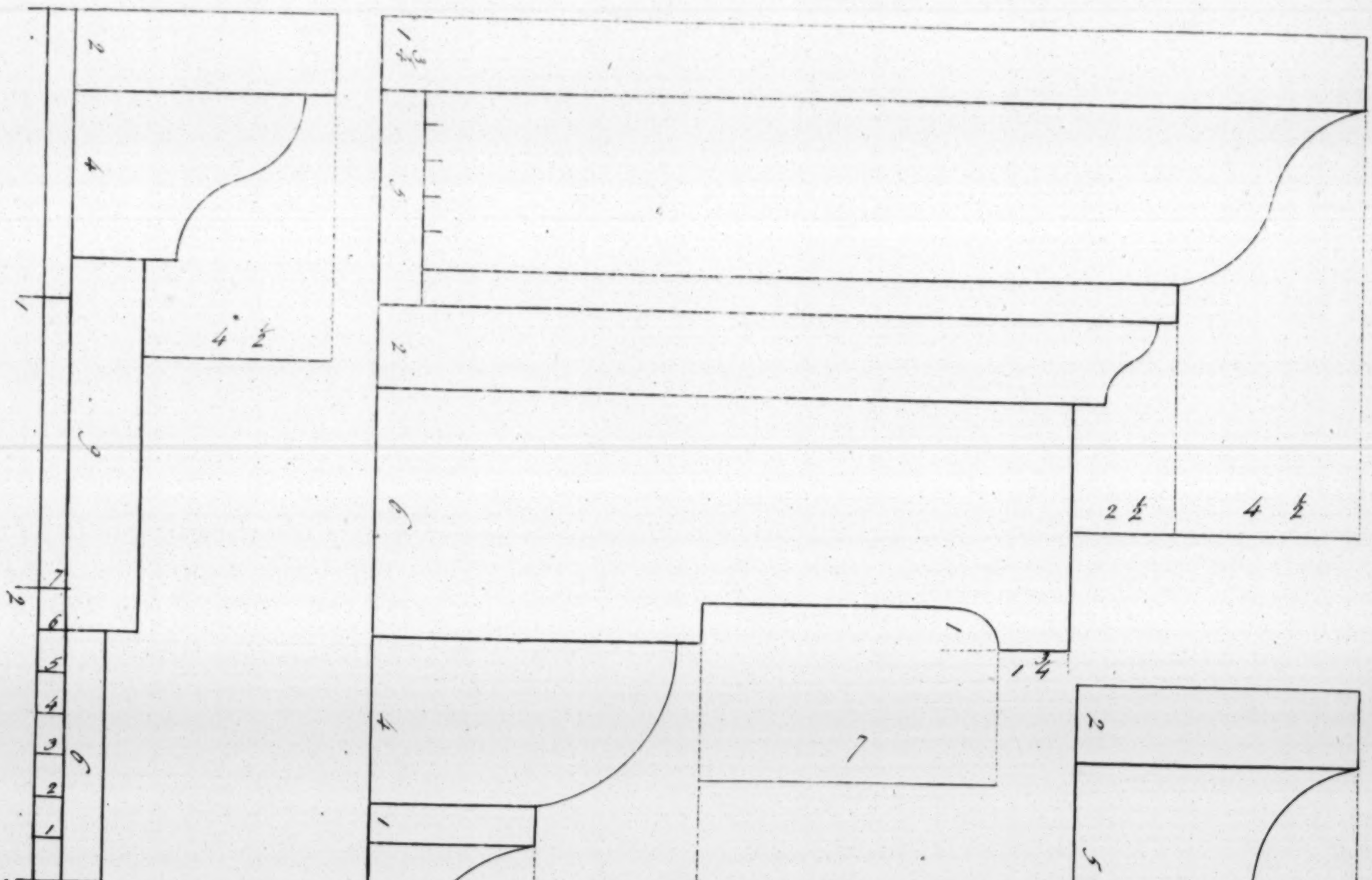


W. Swan in et de.

C. Rooker sc.

Plate XXVI.





Ab Swan in et de

Rooker sc.

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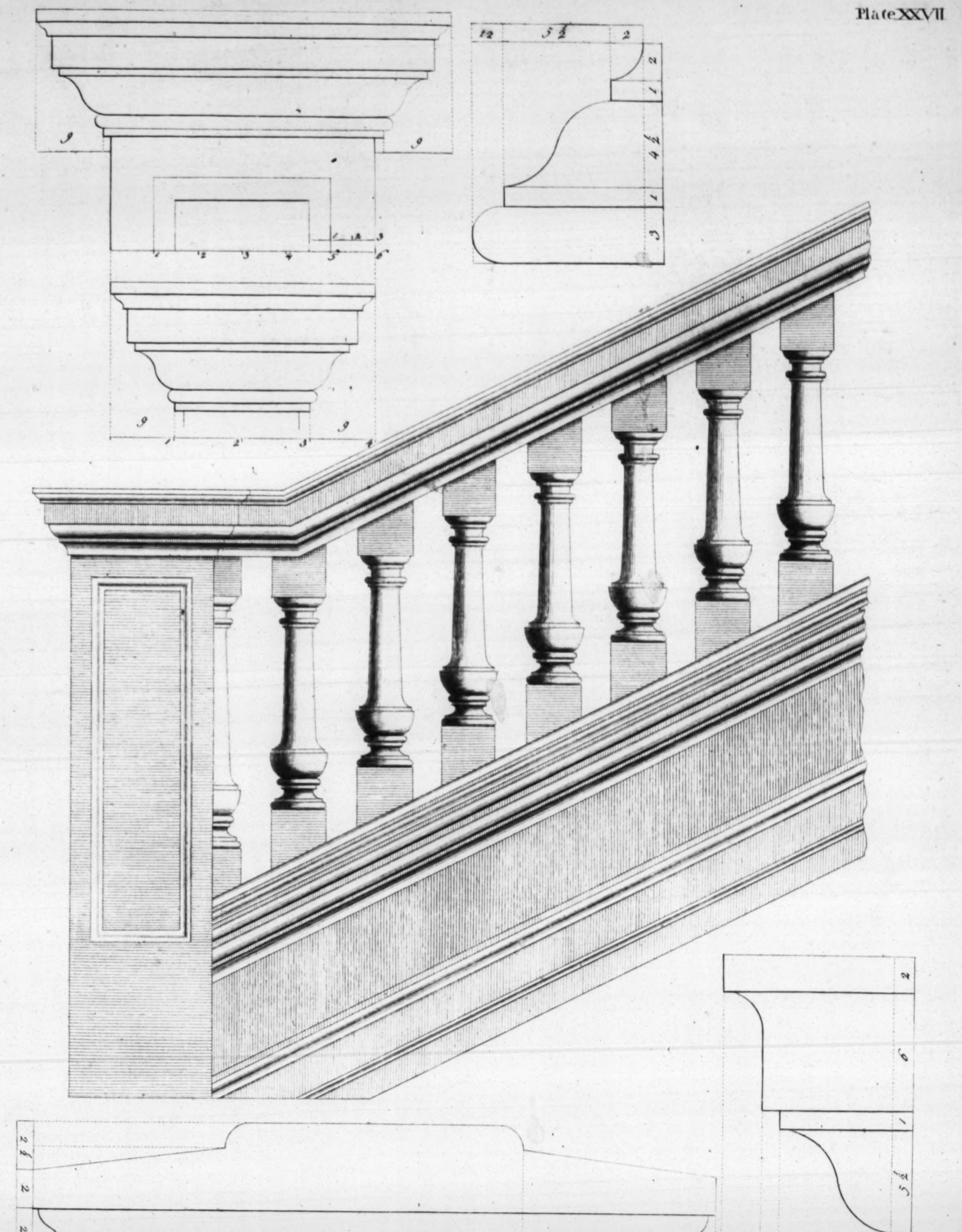
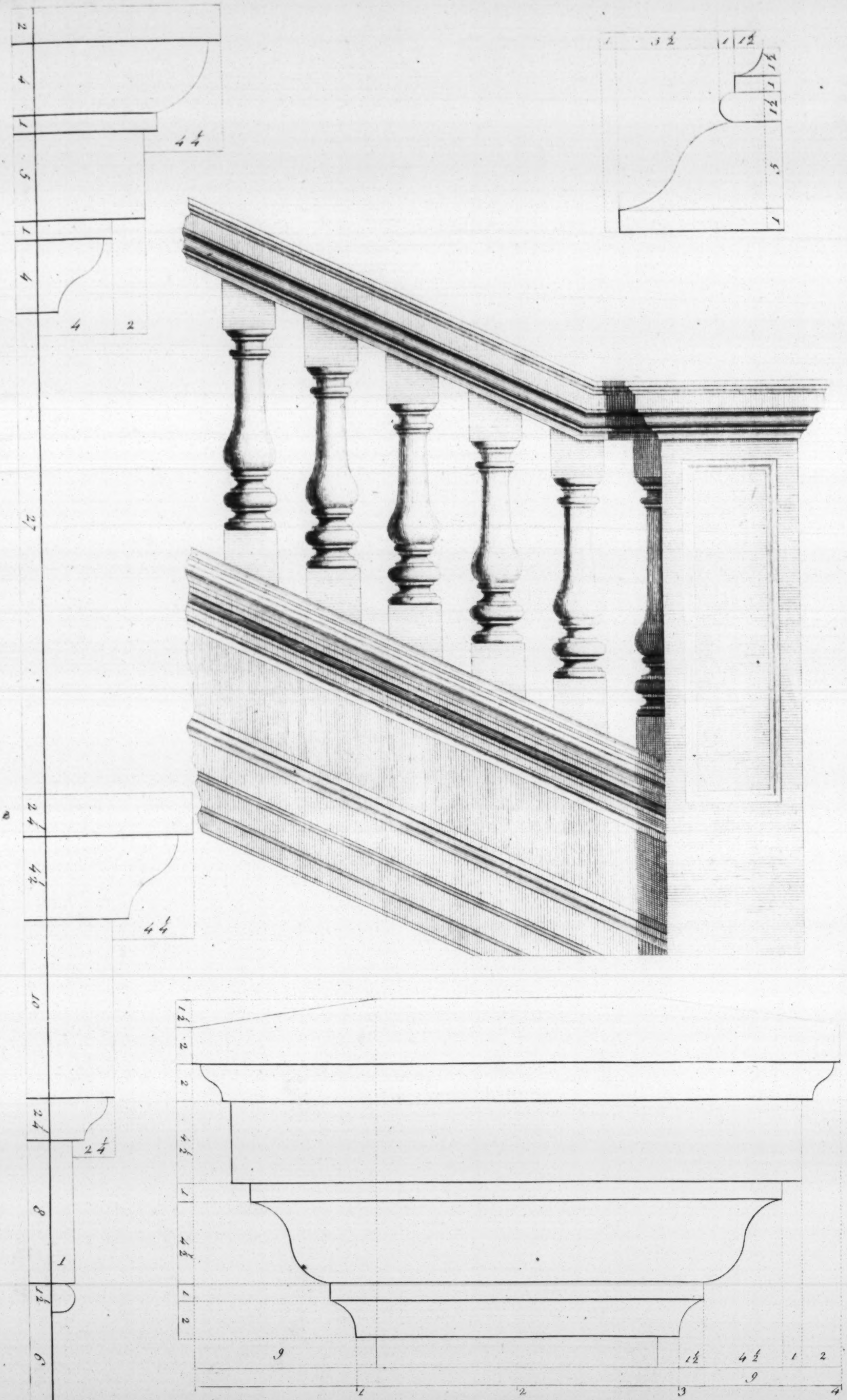
Plate XXVII

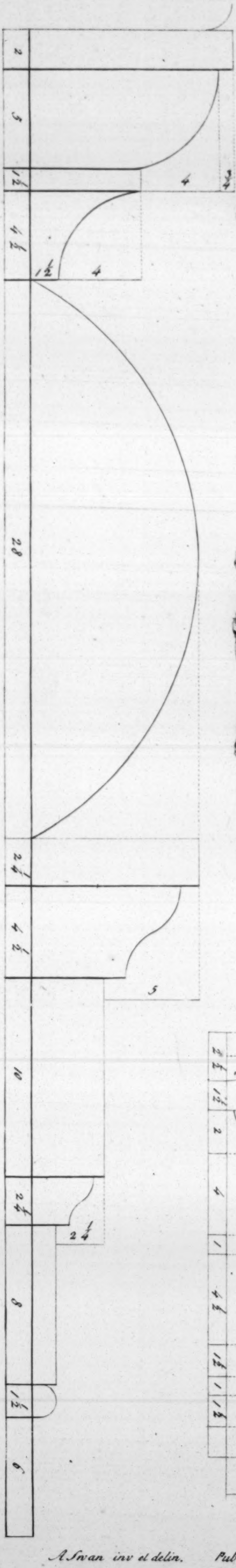


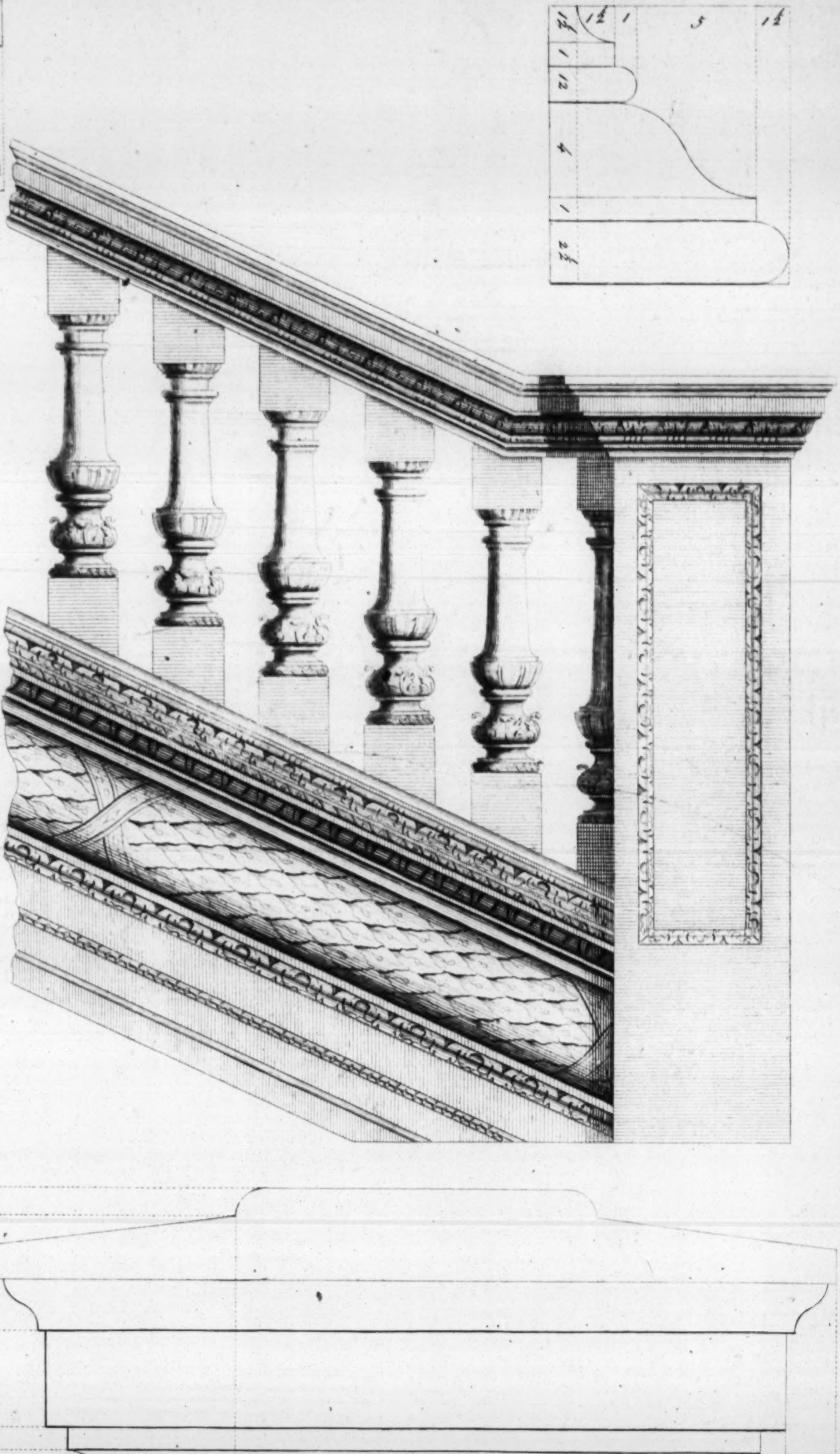
*A Swan inv & delin.* *Pub.d According to Act of Parliament* *Rooker Sc.*

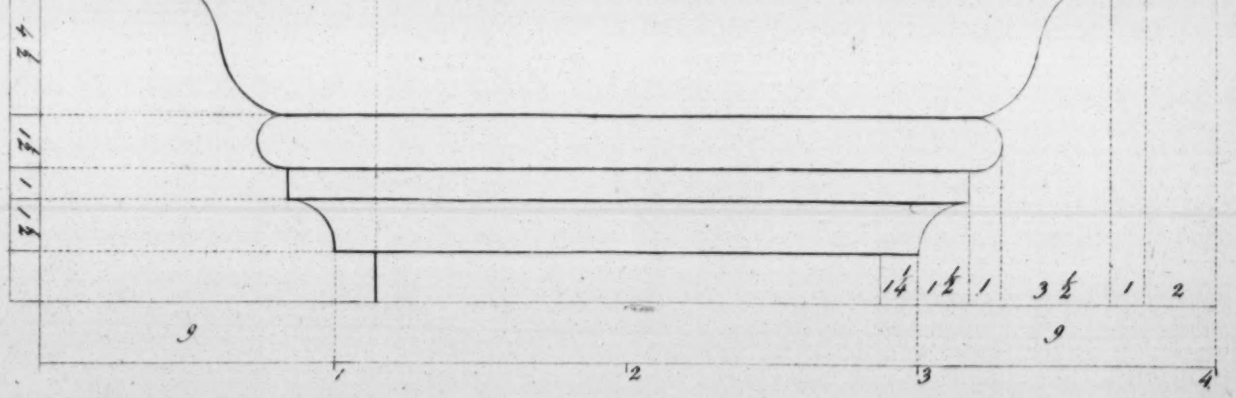


A. Swan inv. et delin   Pub. According to Act of Parliament   Rooker sc.

Plate XXIX

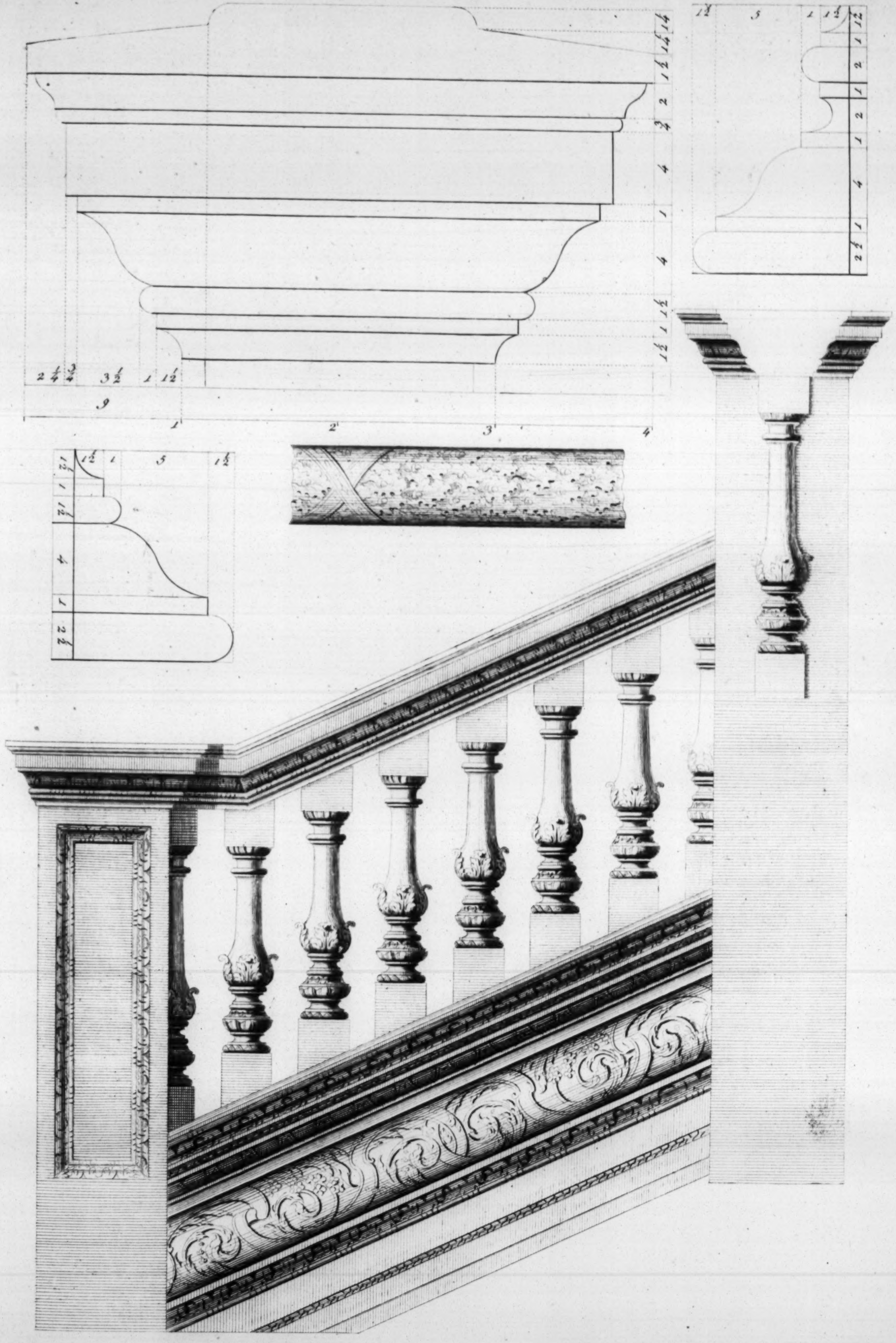






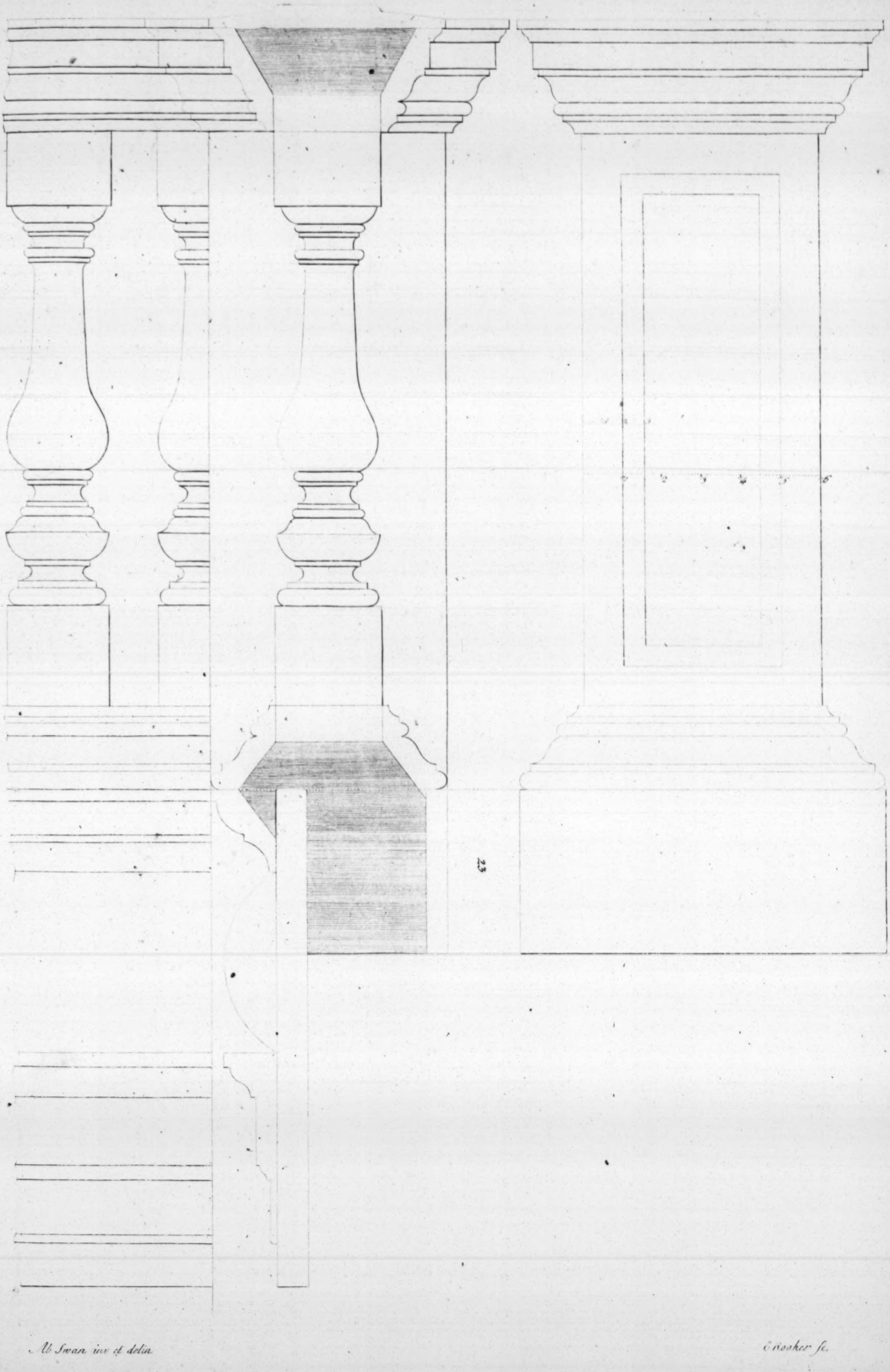
A Swan inv et delin. Pub. According to Act of Parliamet. C Rooker sculp.

Plate XXX



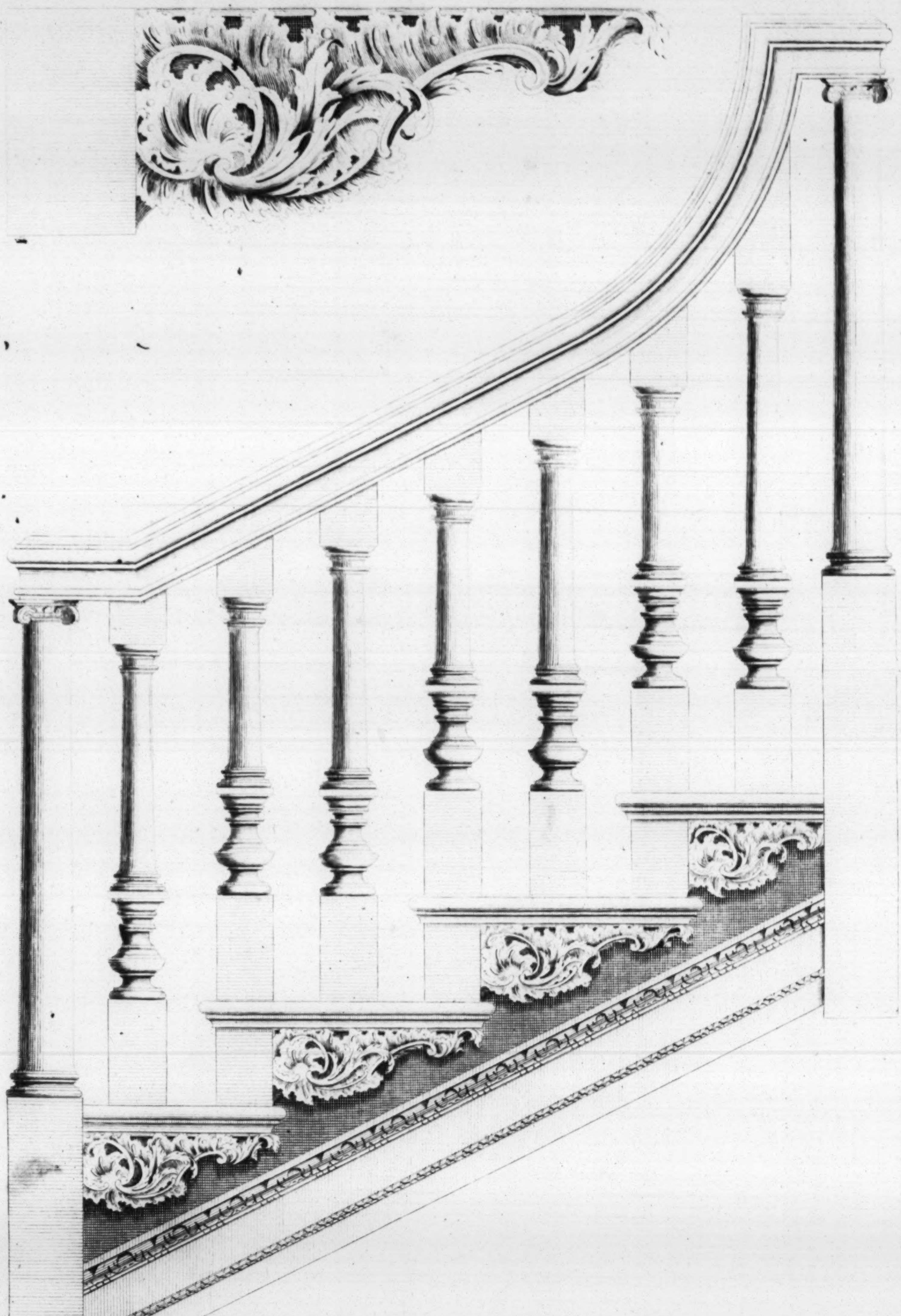
Ab. Swan inv.t et delin. Pub. Accoding to Act of Parliament Edw. Rooker Sculp.

Plate XXXI



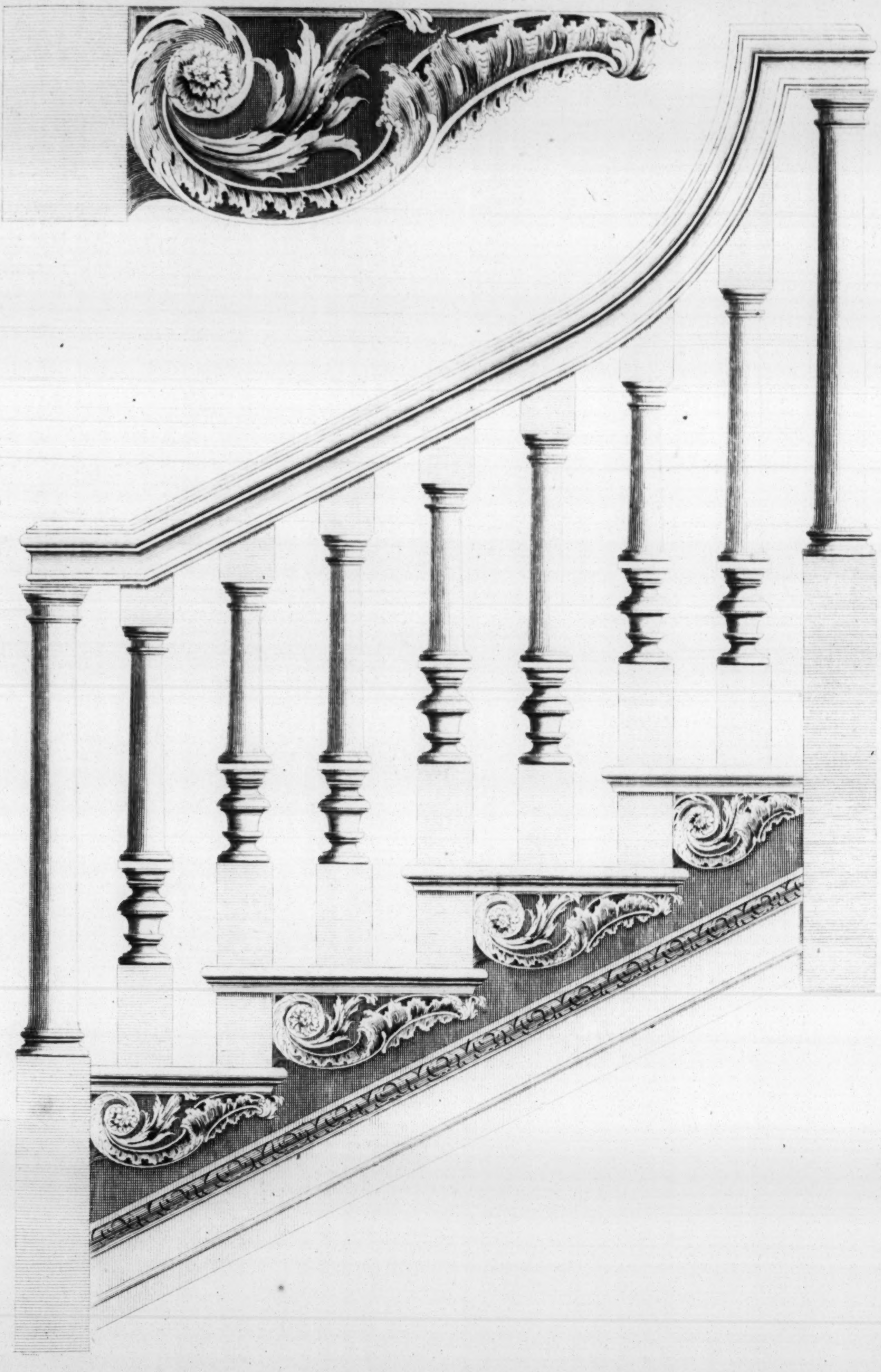
*Ab Swan inv et delin*

*E Rooker sc.*



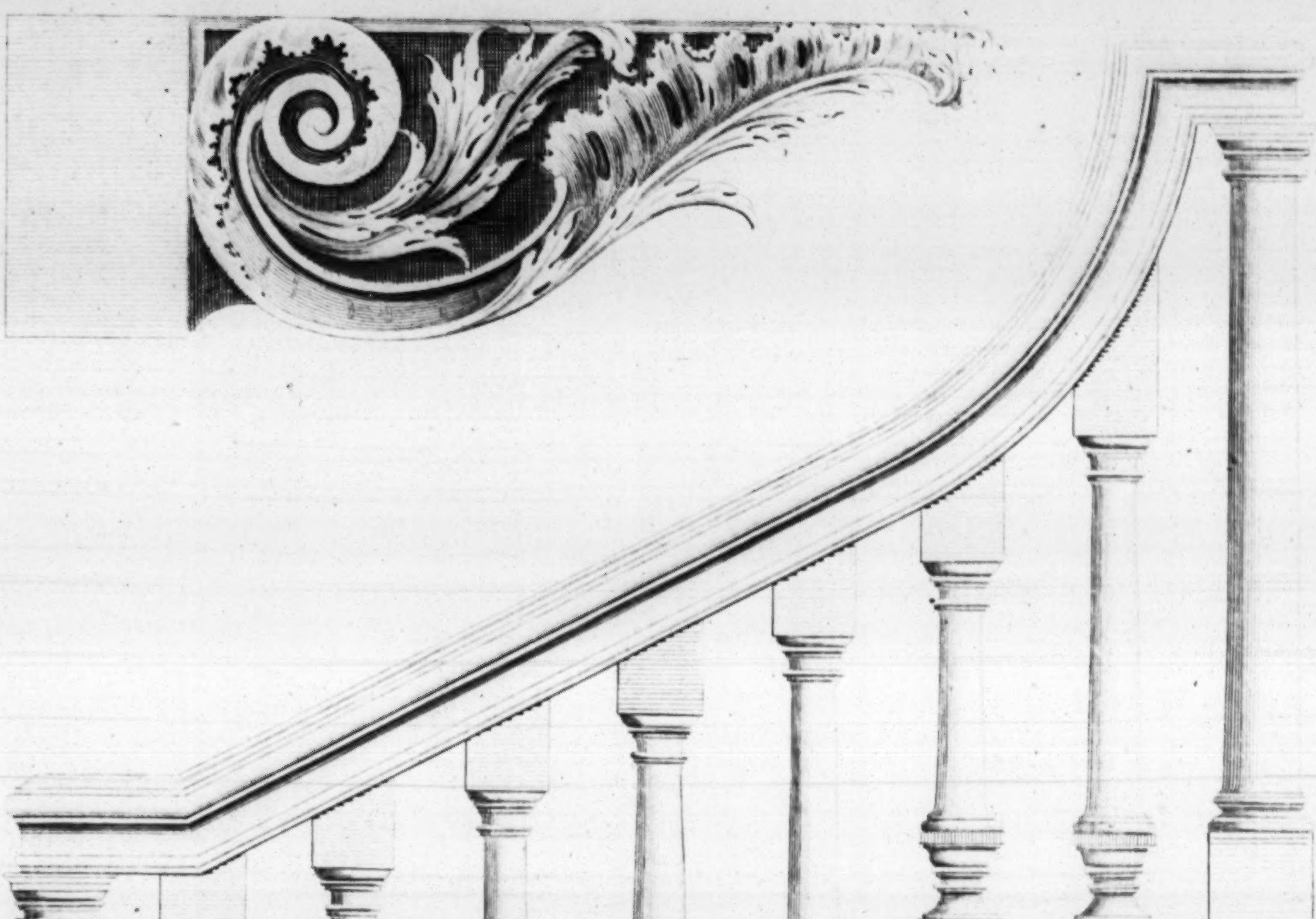
*Ab. Swan inv. et delin.* *Pub: According to Act of Parliament* *E Rooker sculp.*

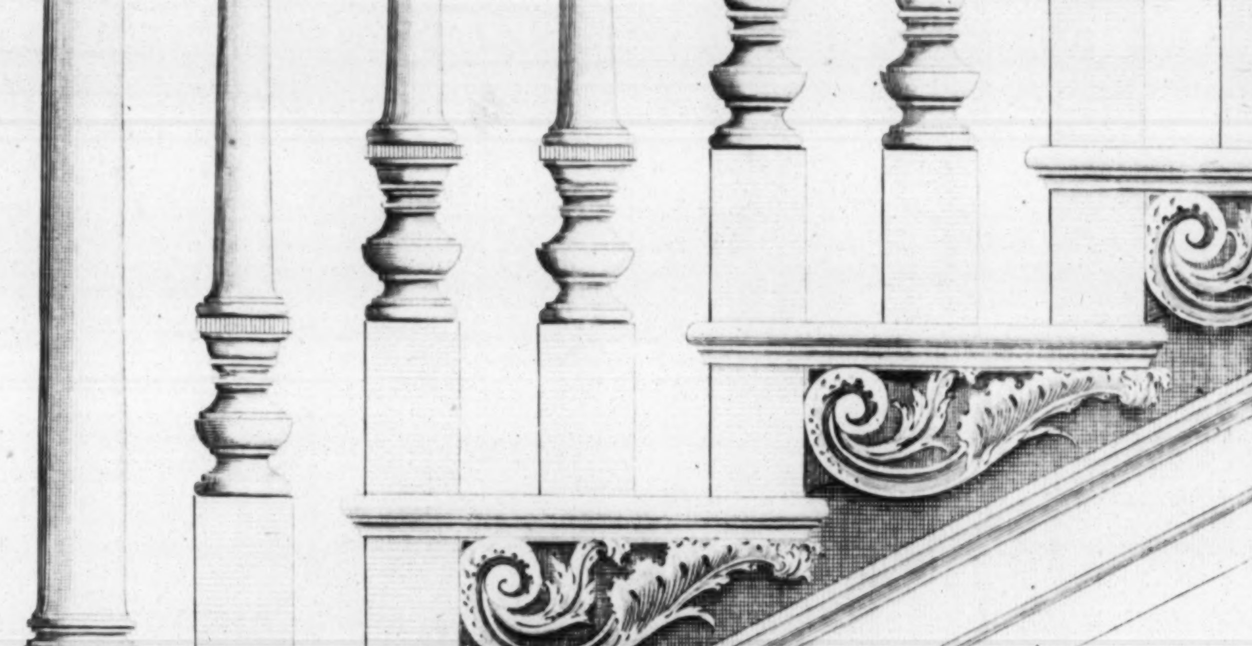
Plate XXXIII



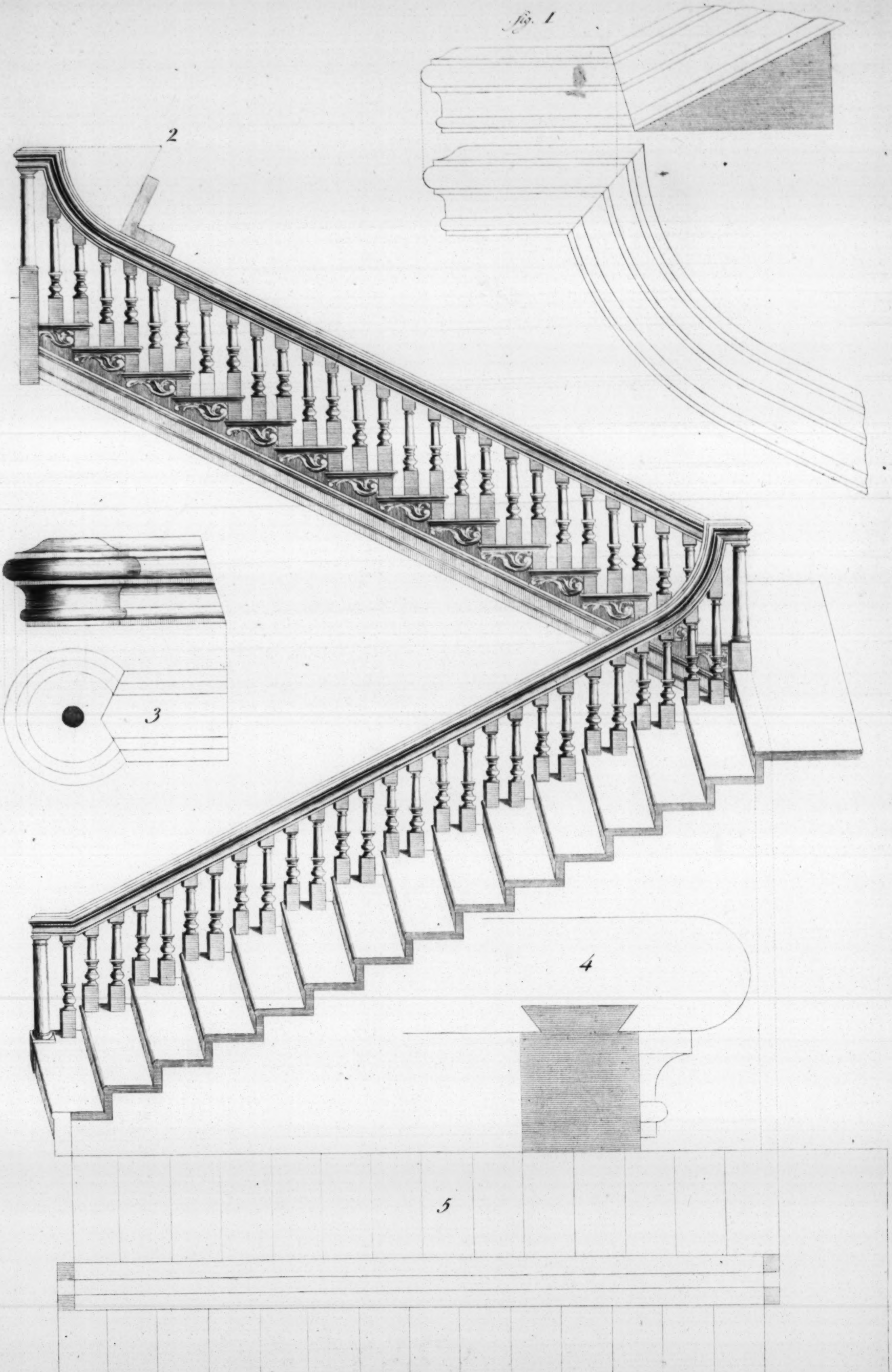
A. Swan inv et delin    Pub: According to Act of Parliament    E Rooker sculp.

Plate XXXIV



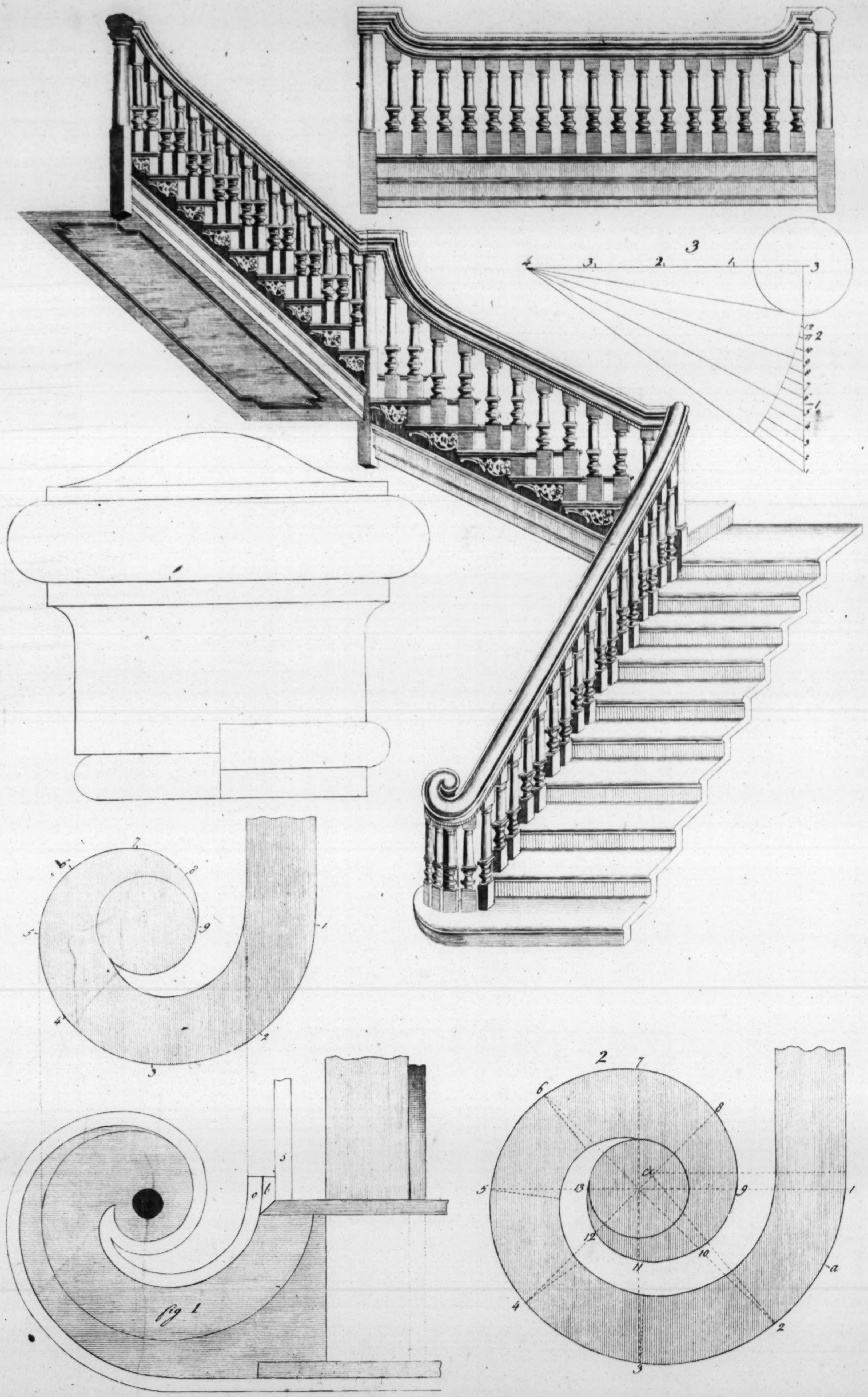


A. Swan inv et delin    Pub: According to Act of Parliament    C. Rooker sculp



A. Swan inv et delin. Publish'd According to Act of Parliament E Rooker sculp

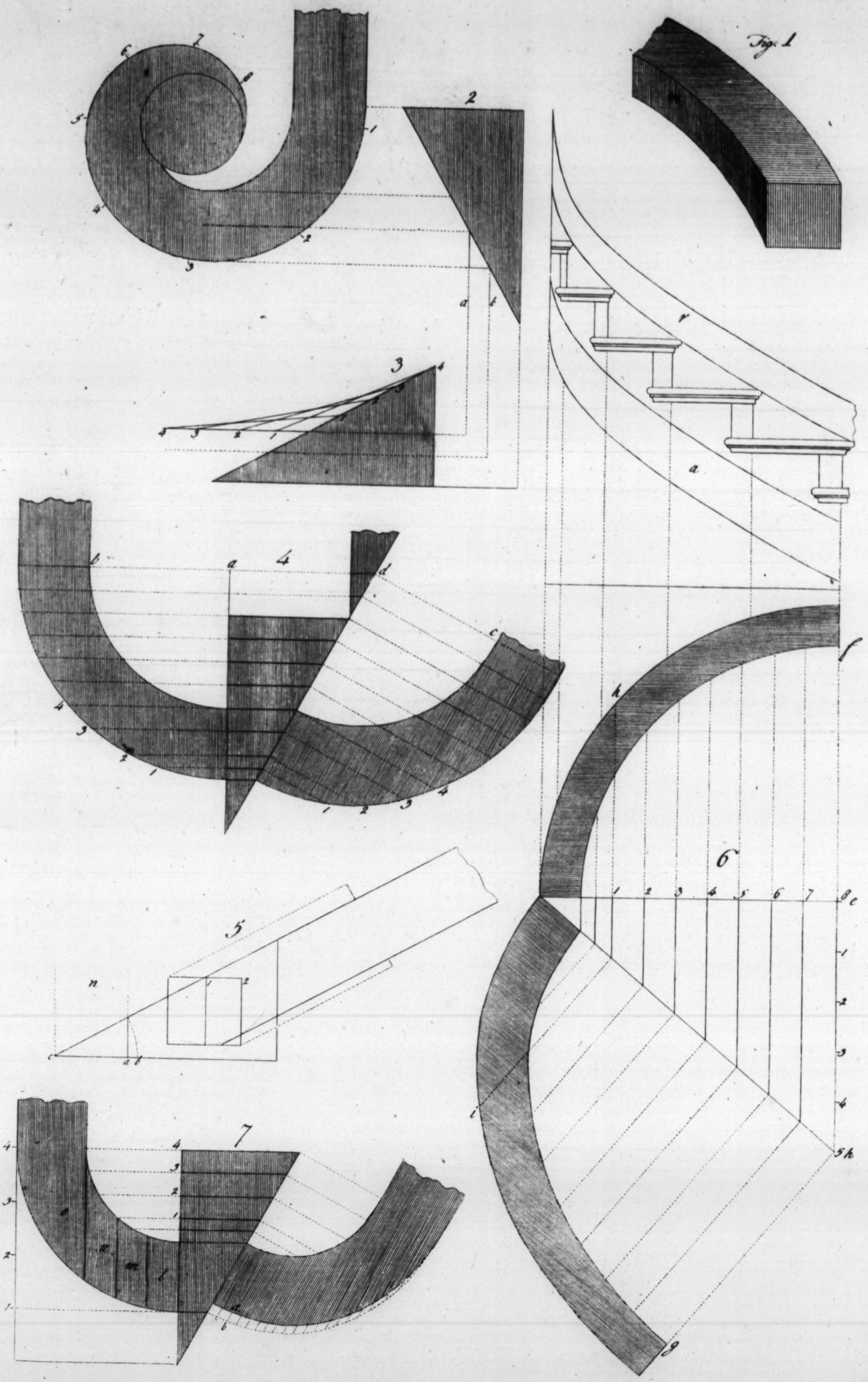
Plate XXXVI.



A Swan inv et delin. Pub According to Act of Parliam

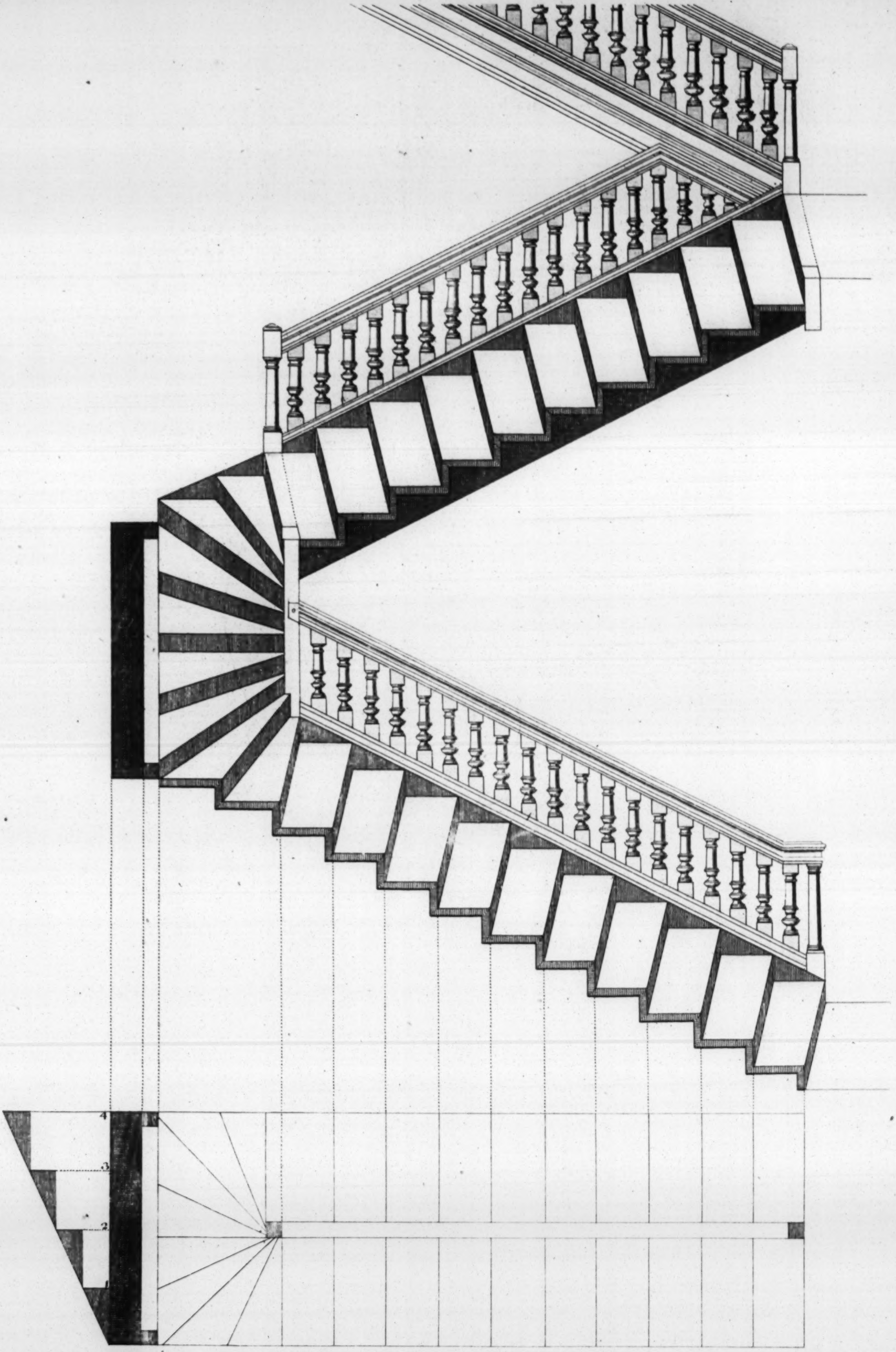
E Rooker sc.

Plate XXXVII

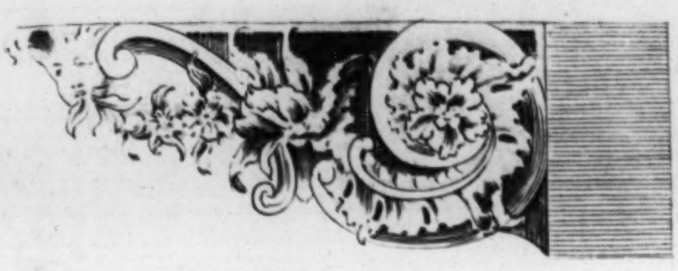


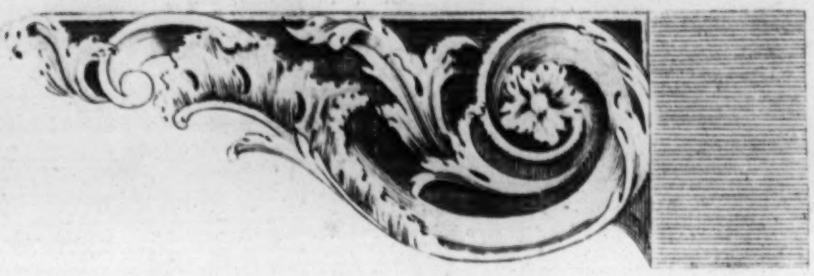
M. Swan in et de

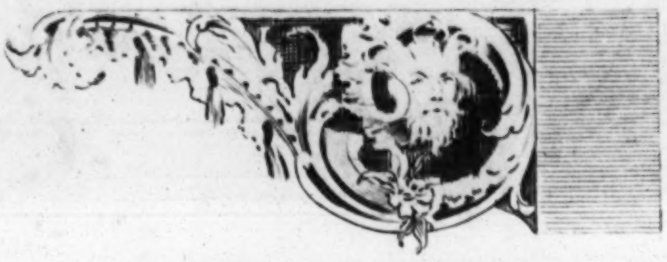
Edw. Rooker sc.

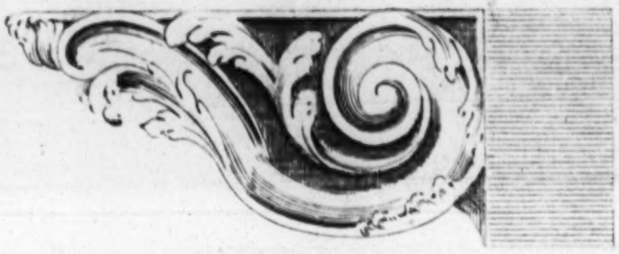


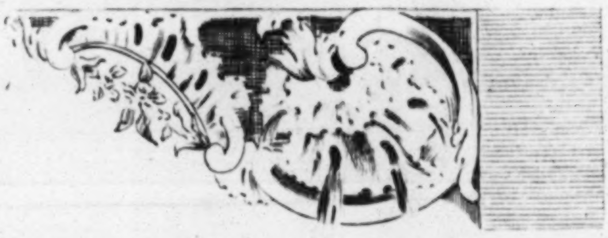
*Ab Swan in et de* *According to Act of Parliament*

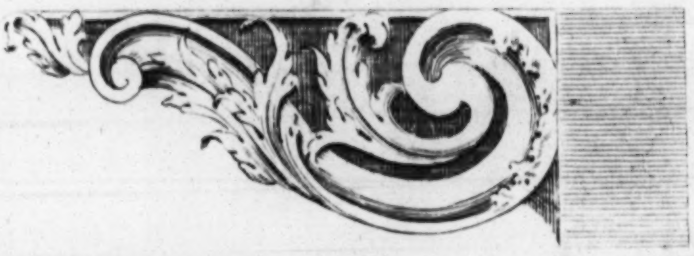


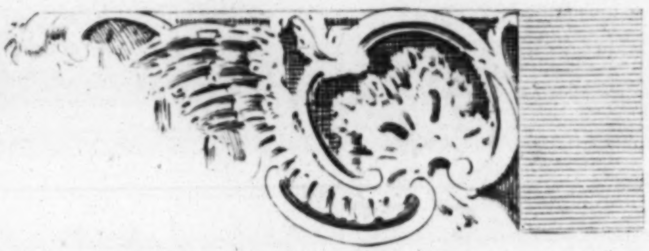


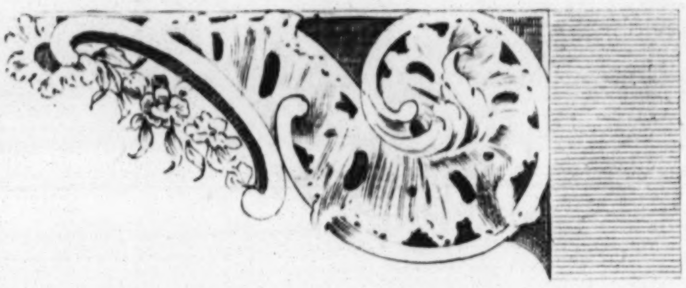


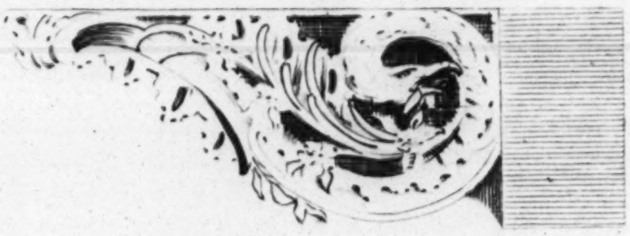


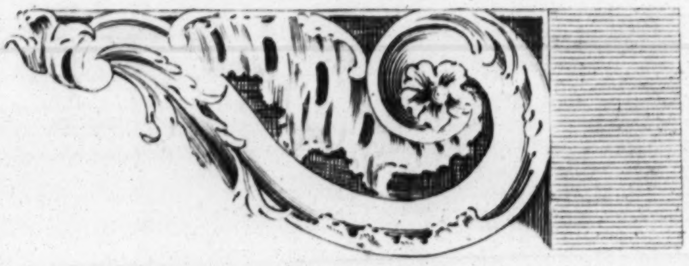


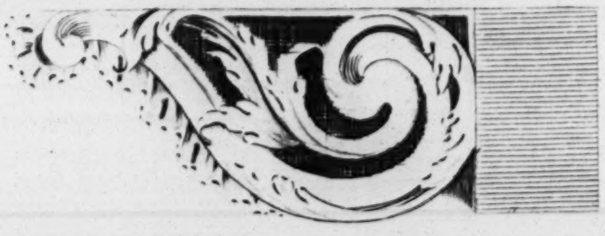


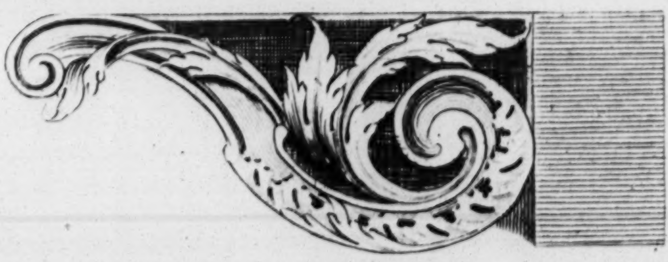






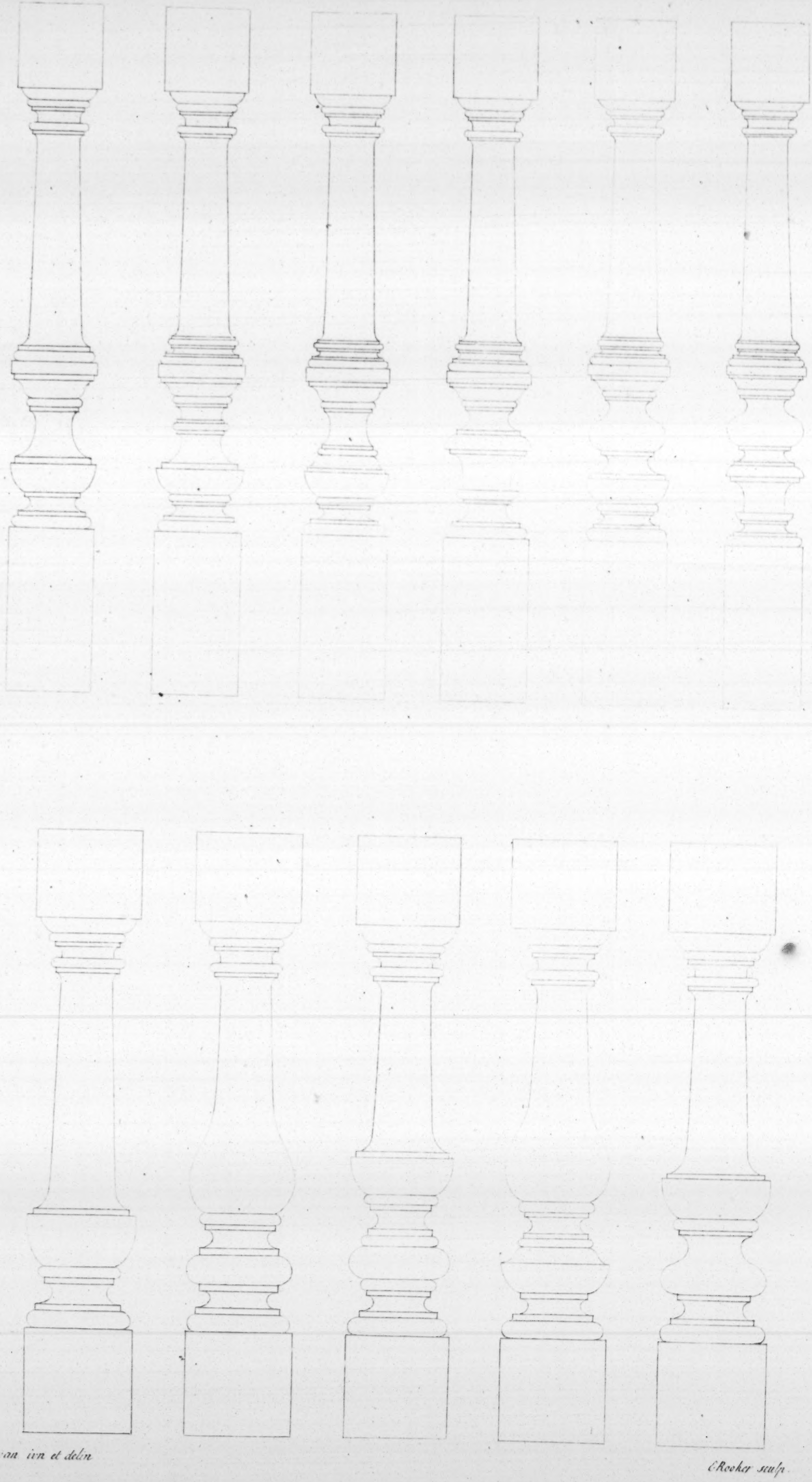






*I. Swan in.t et delin. Pub. According to Act of Parliament E. Rooker sculp.*

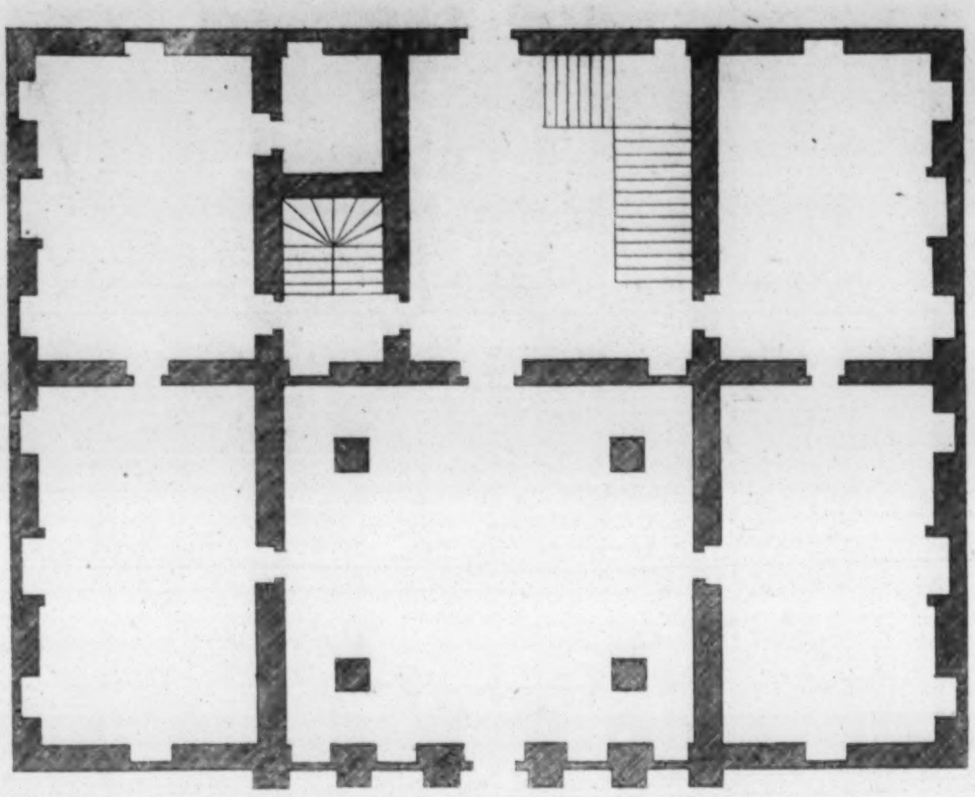
Plate XL.

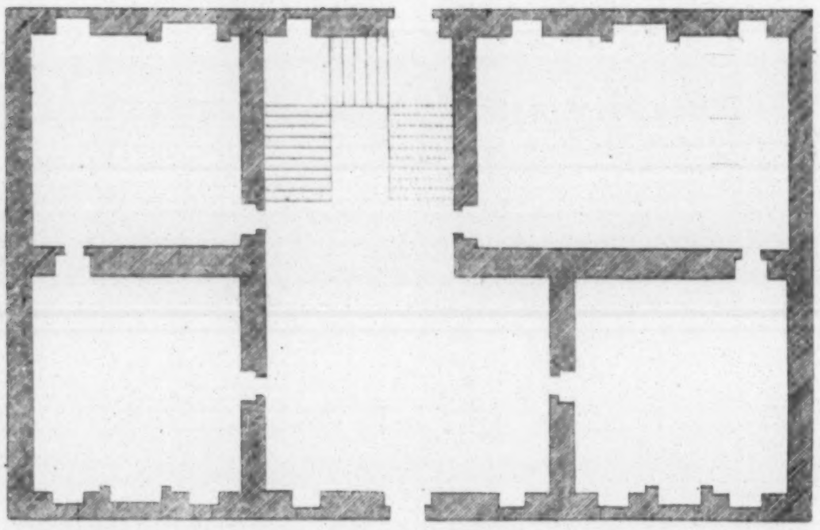


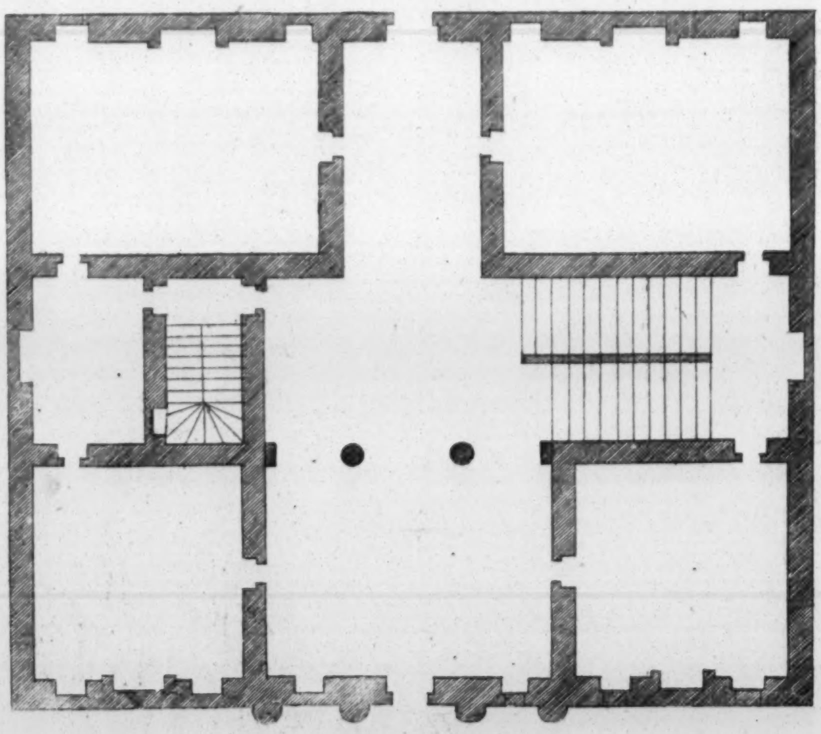
A. Swan inv et delin

E. Rooker sculp.

Plate XLI







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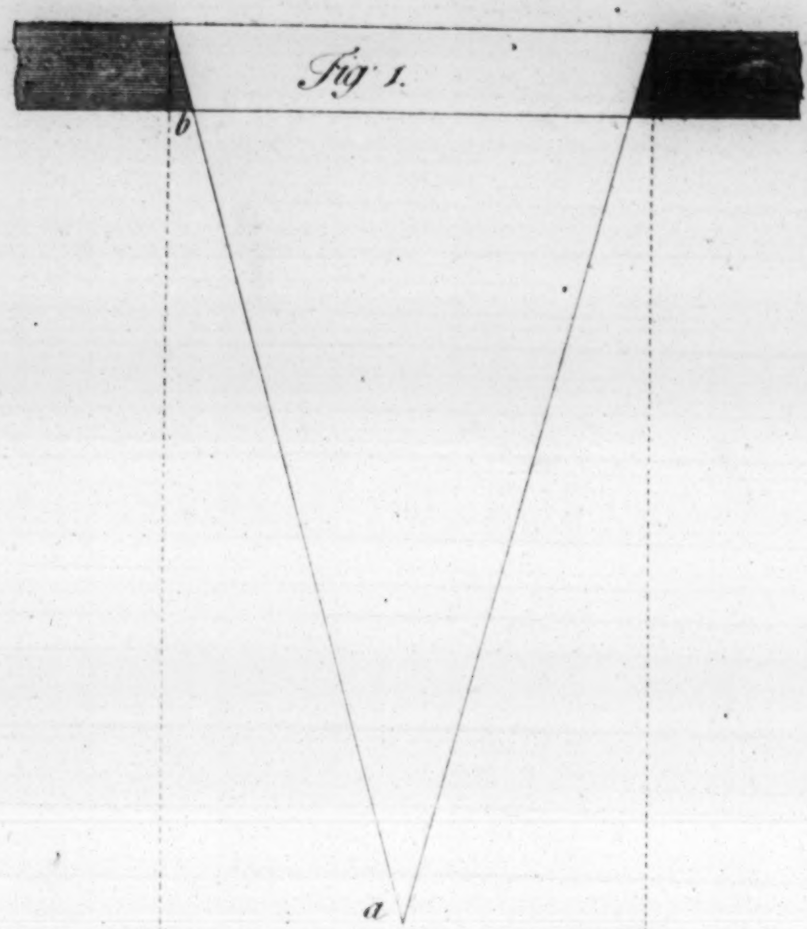
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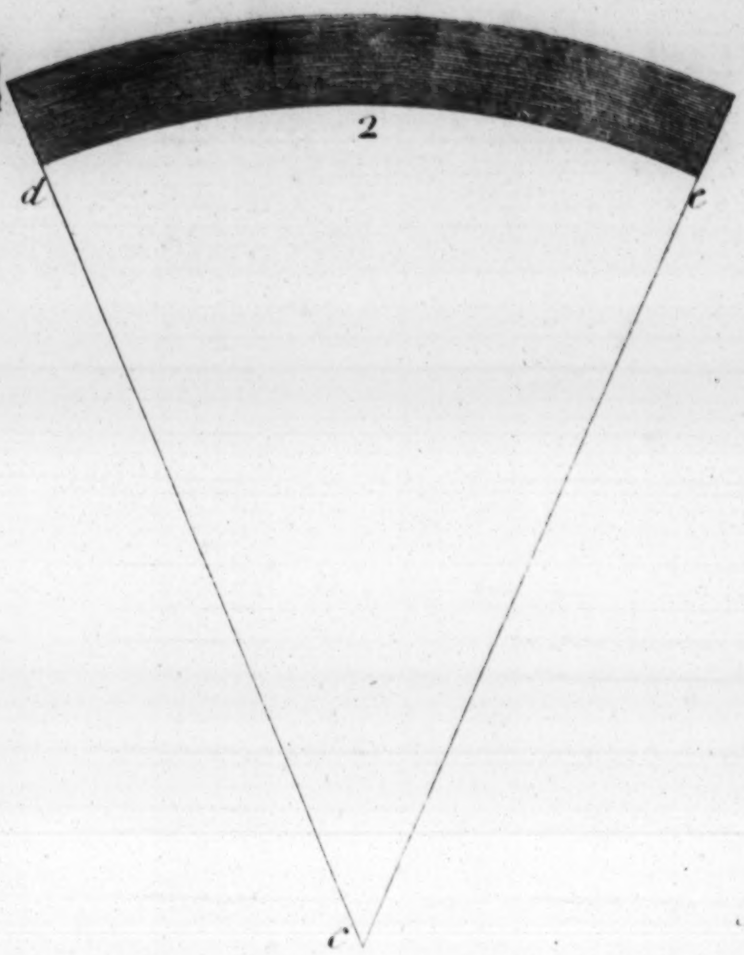
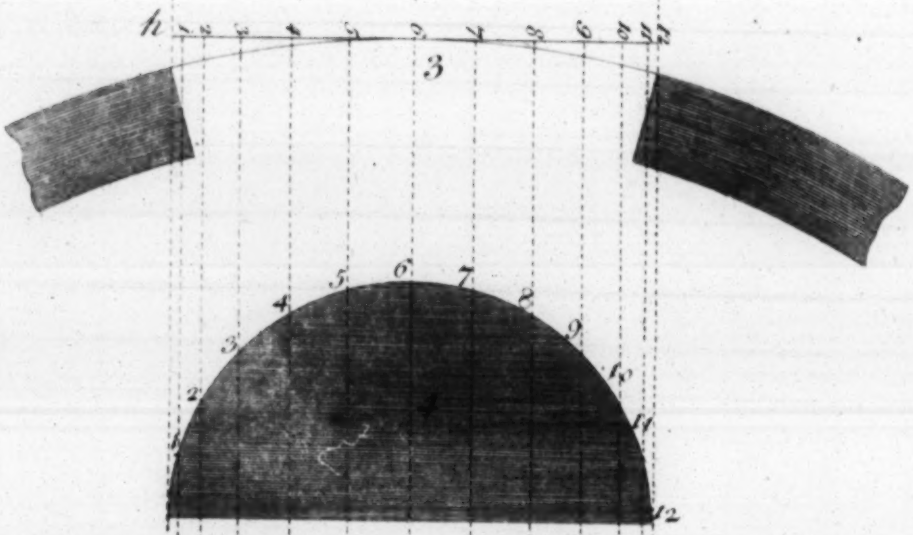
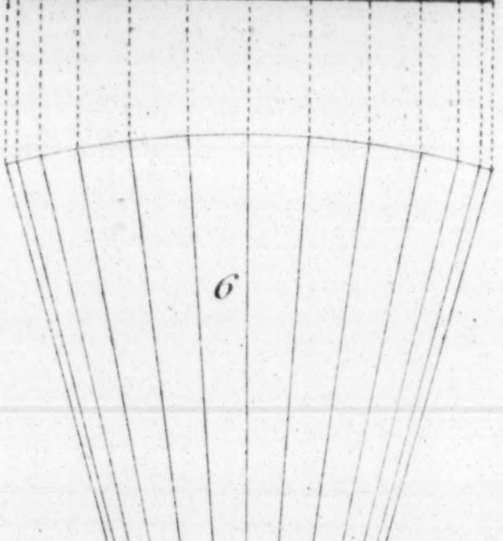
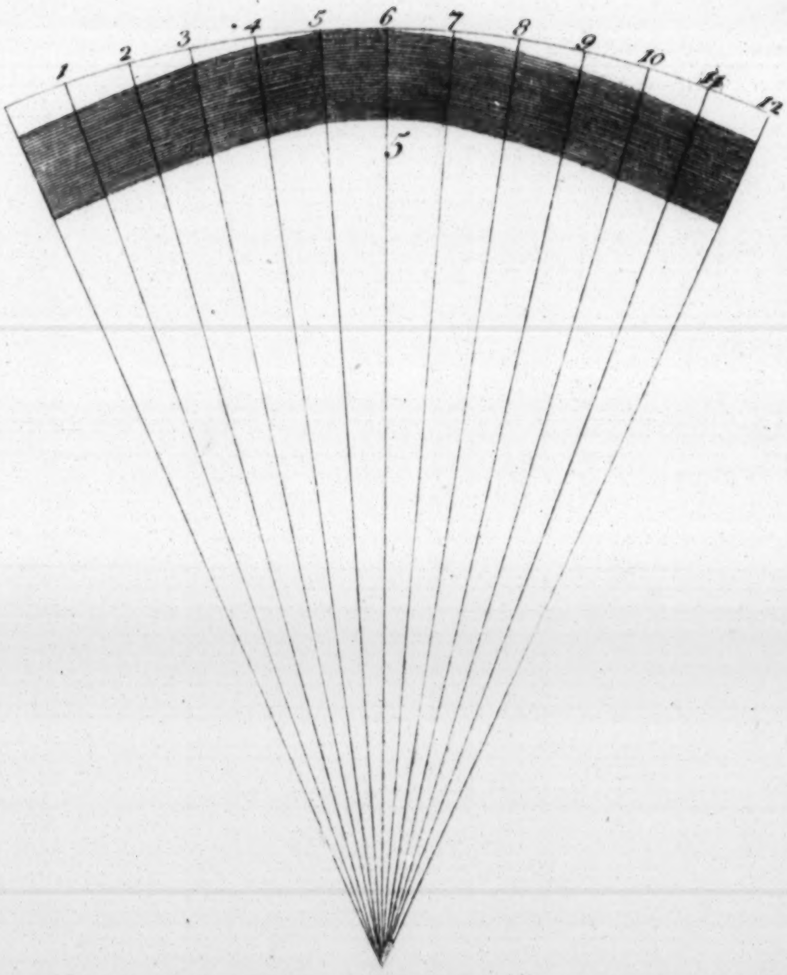


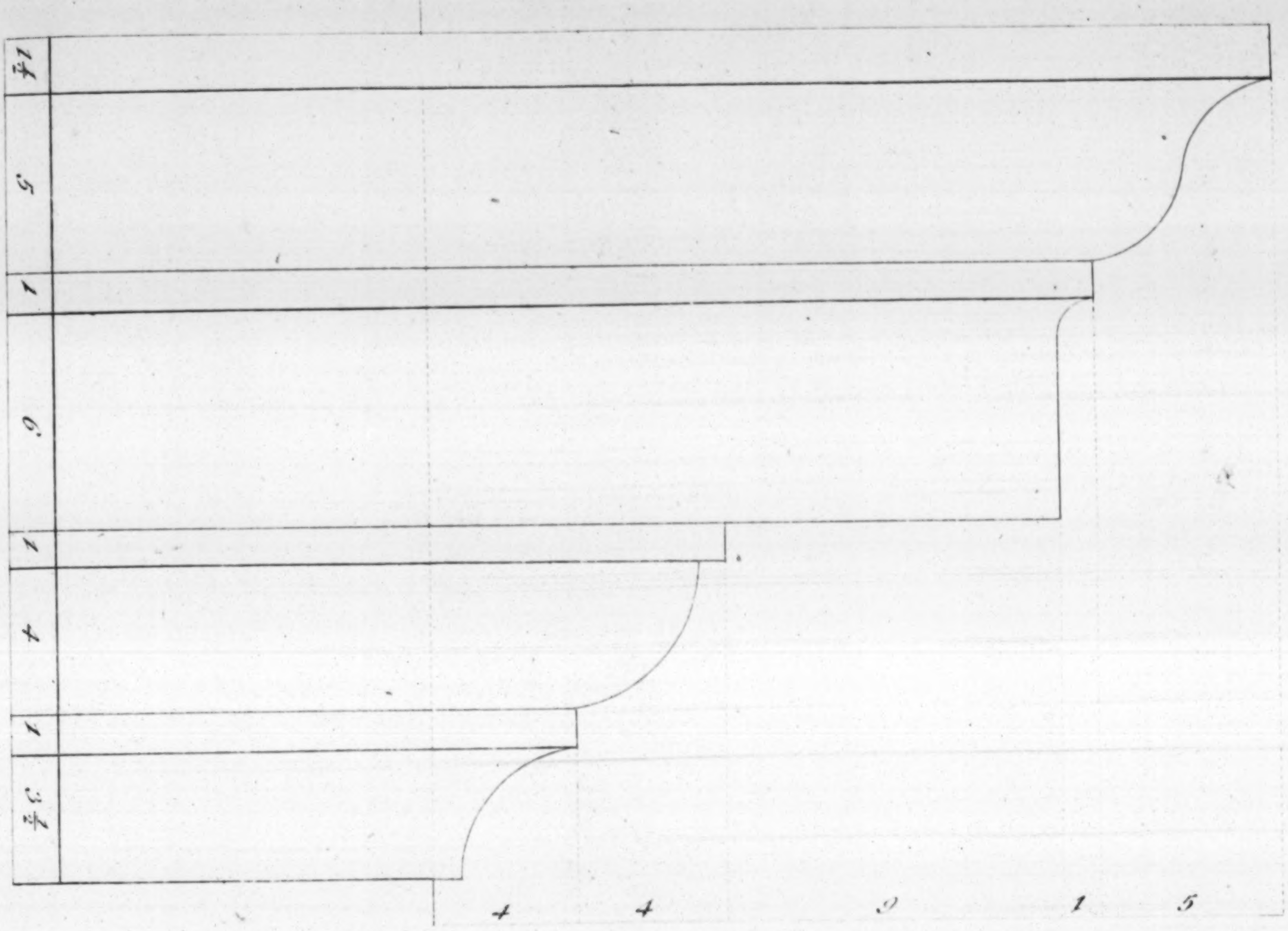


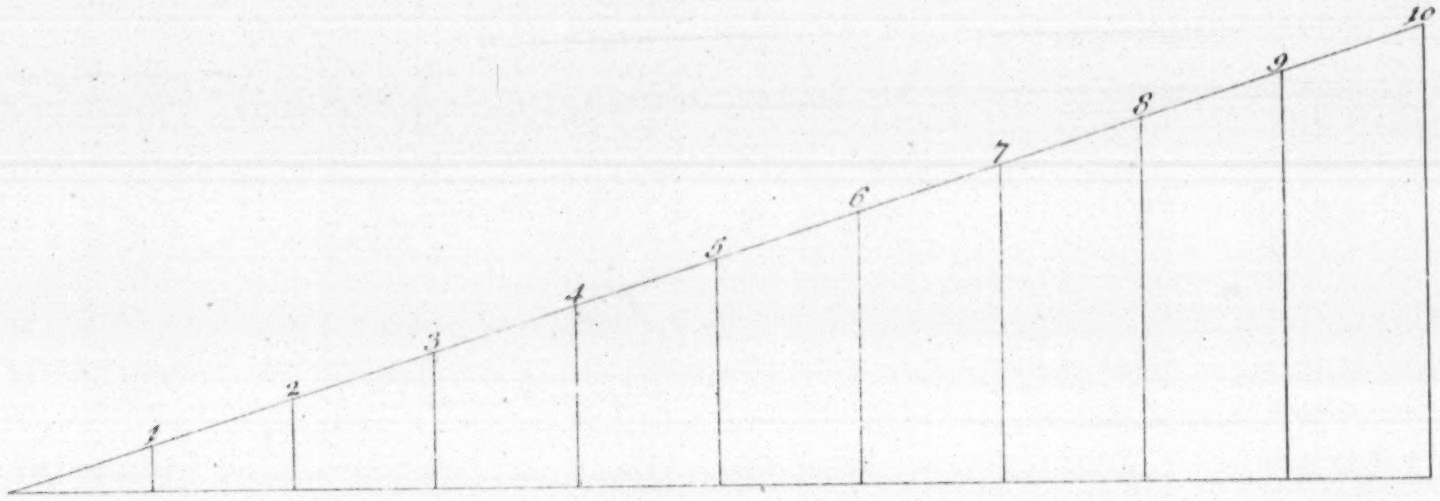




A. Swan Inv.

Plate XLIII





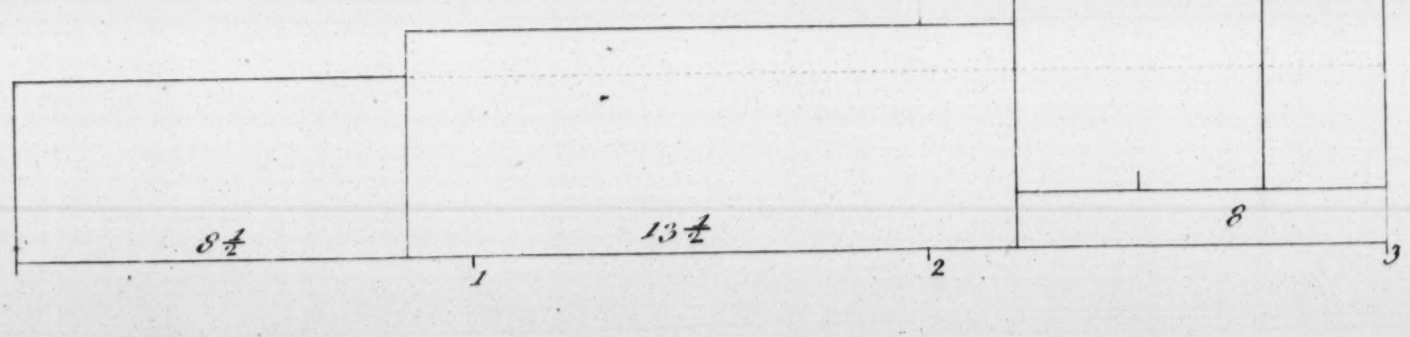


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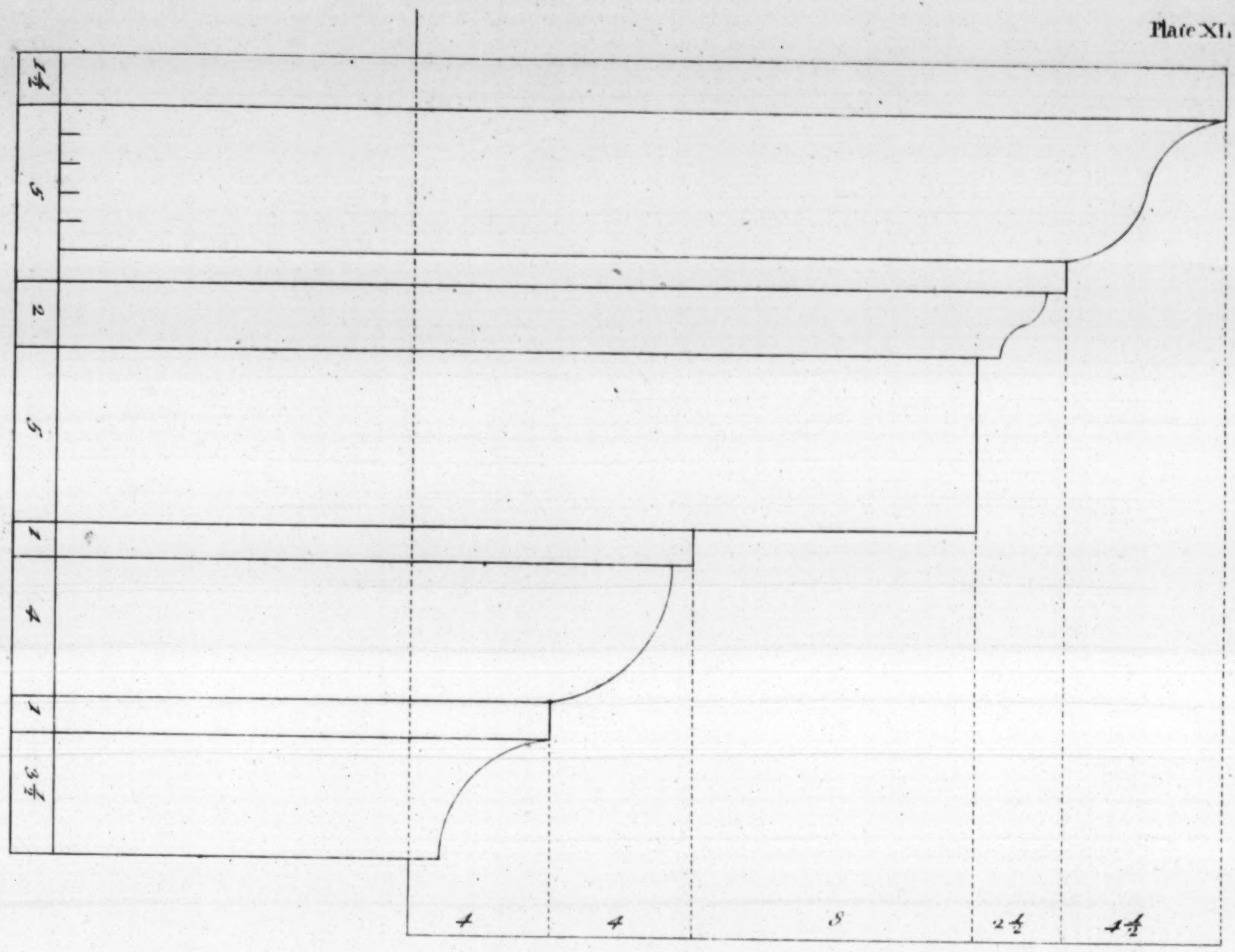
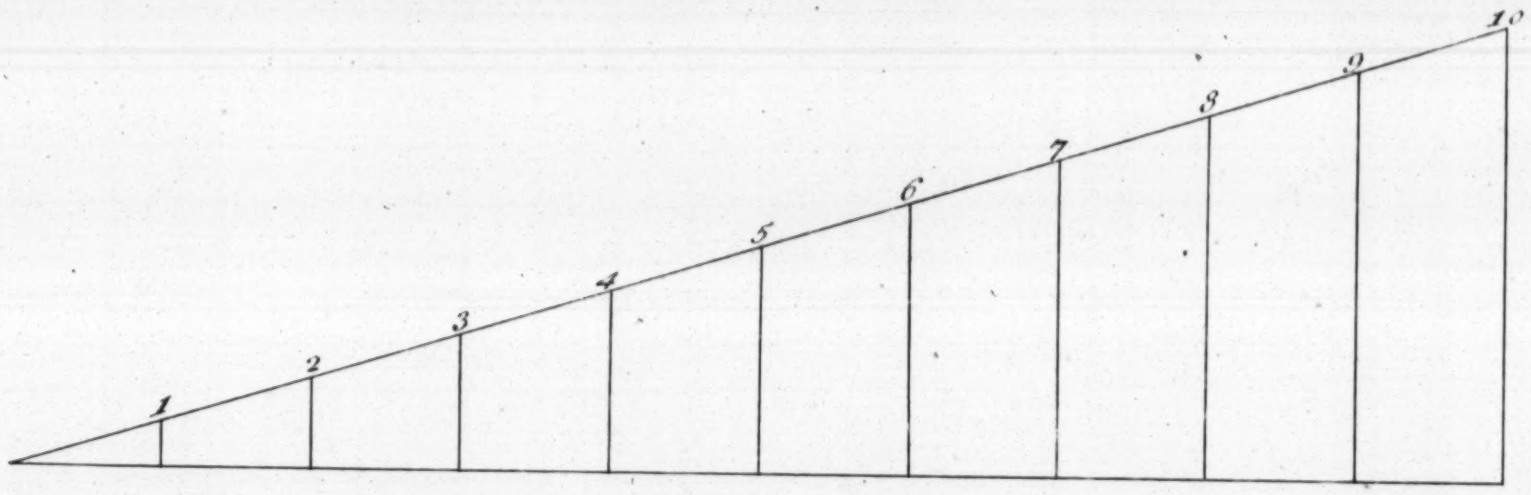
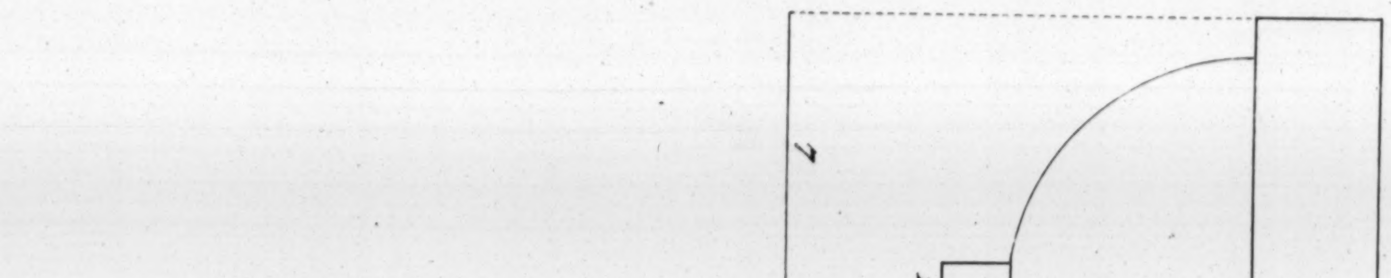
Plate XLIV







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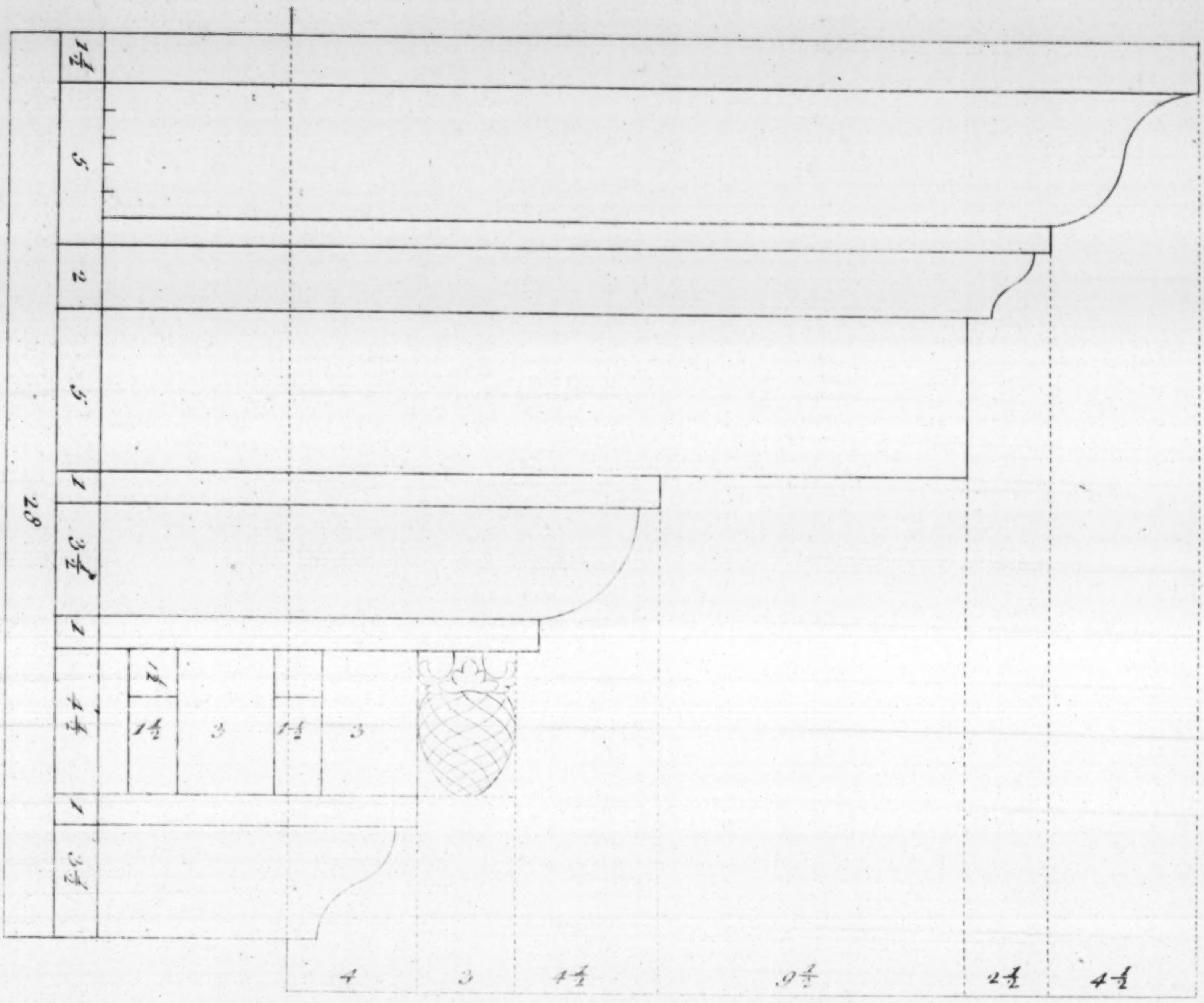

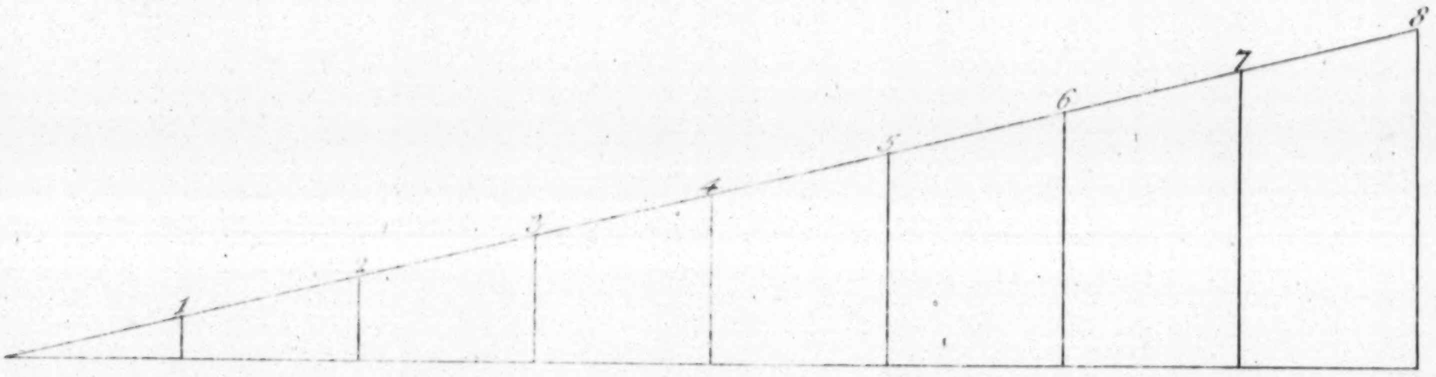

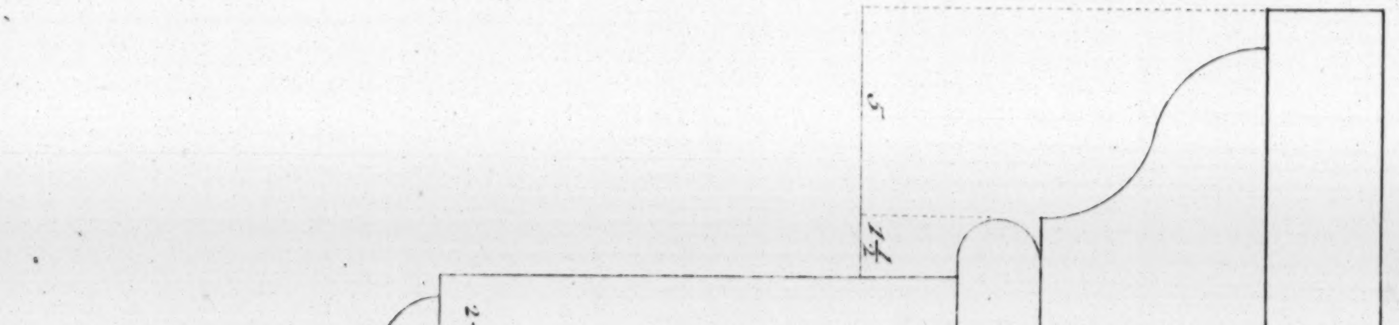

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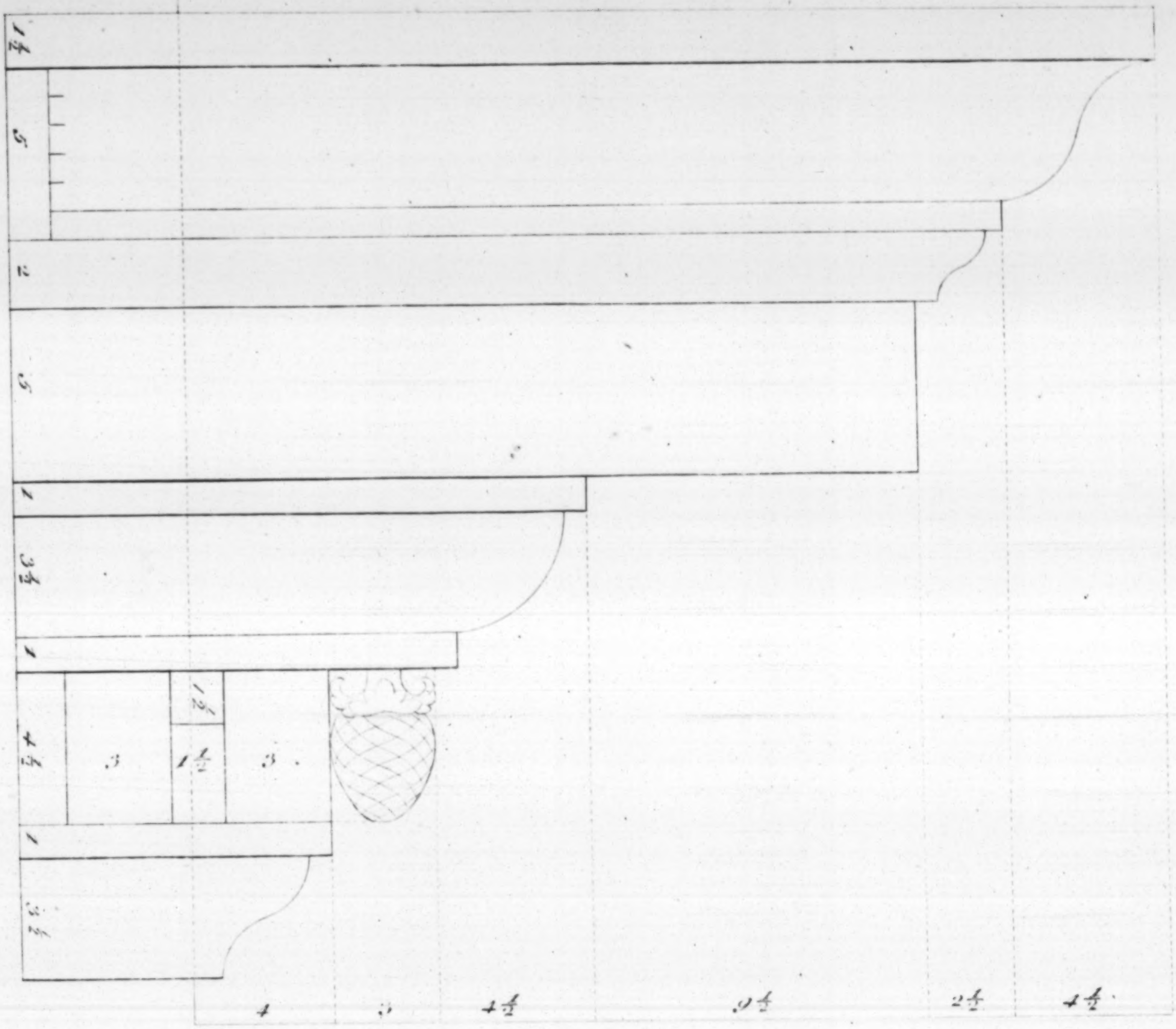
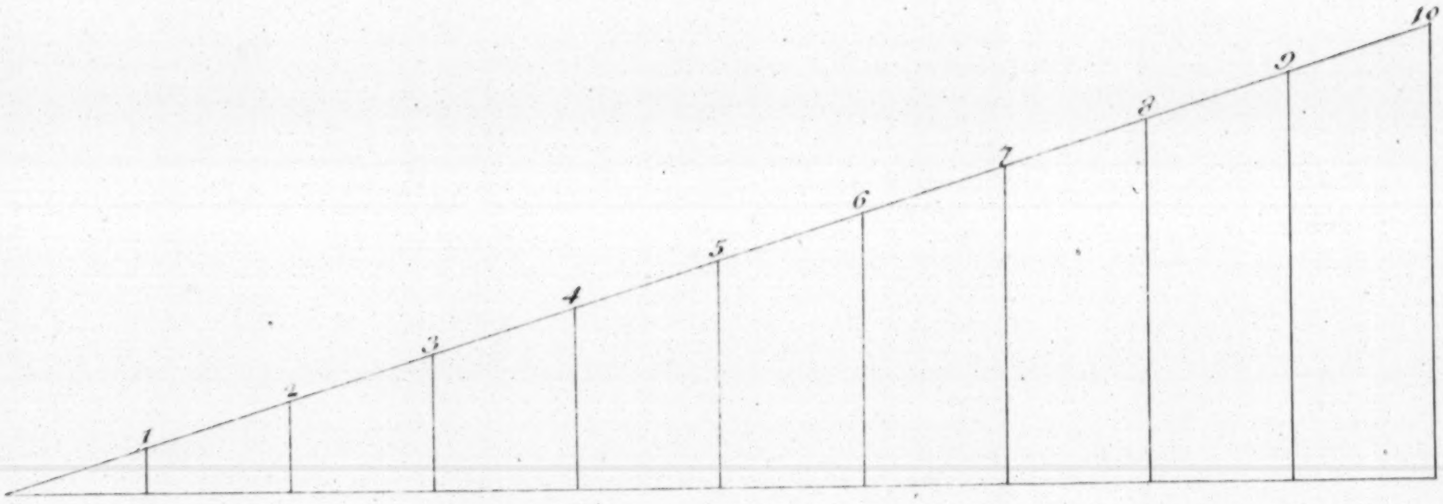
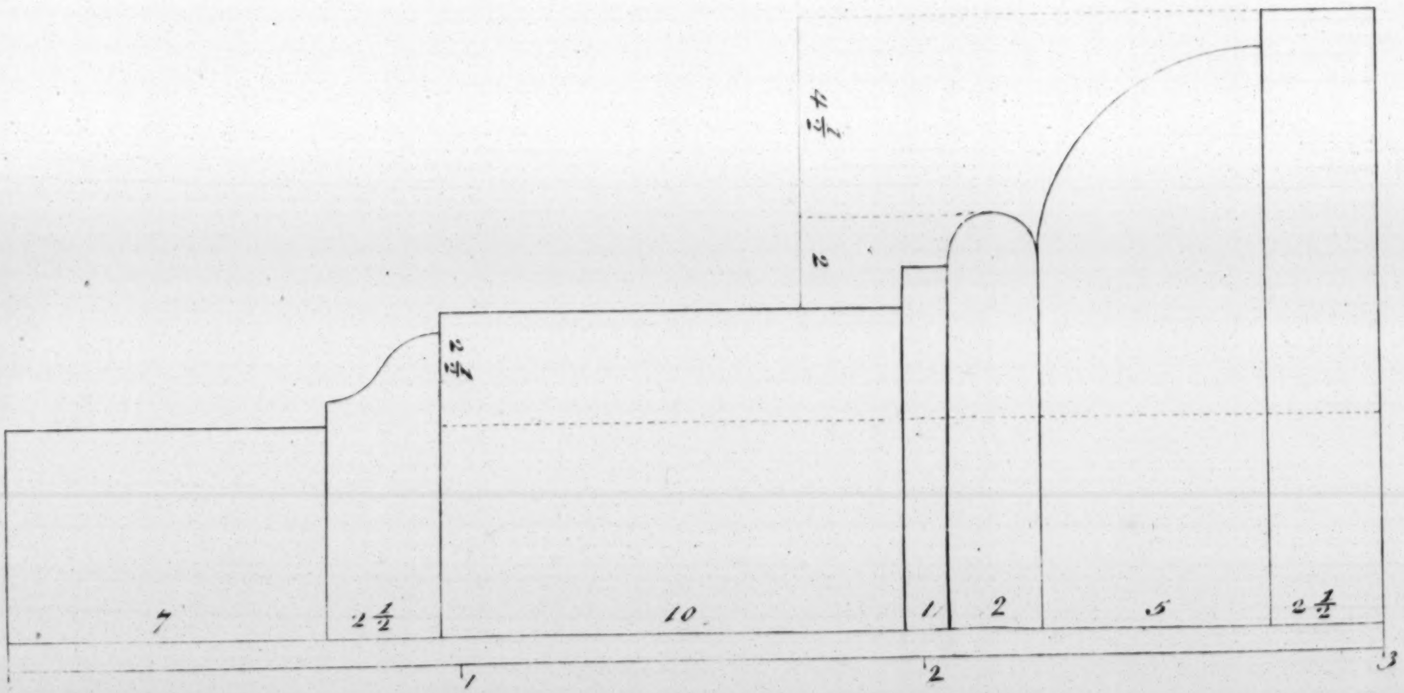
Plate XL







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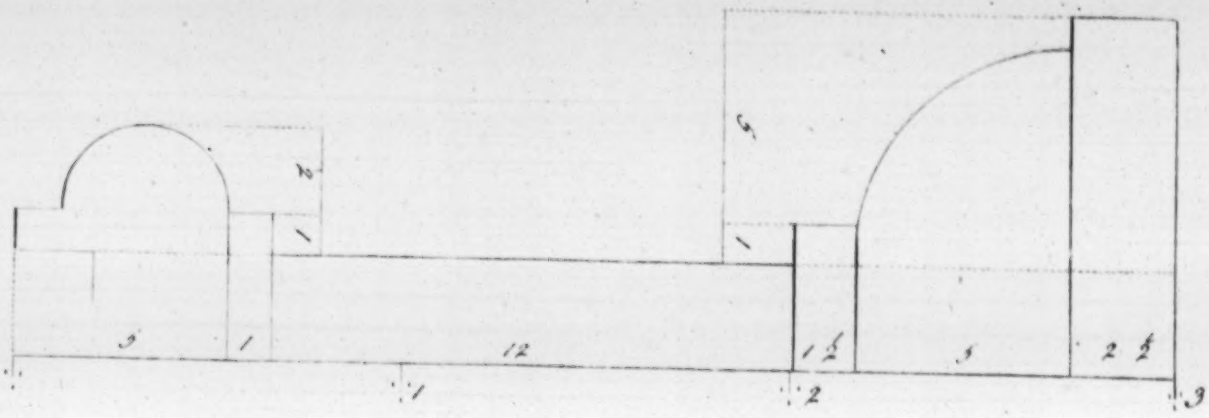

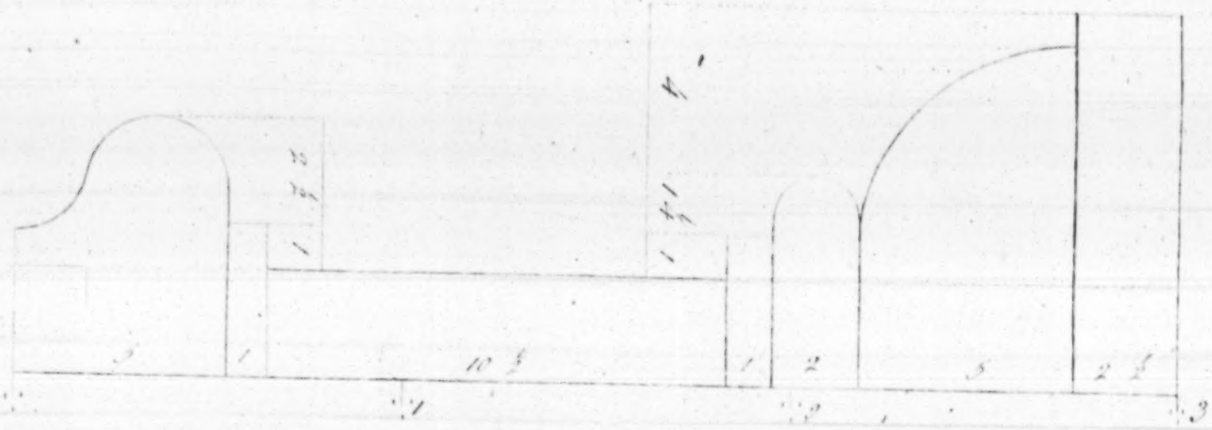

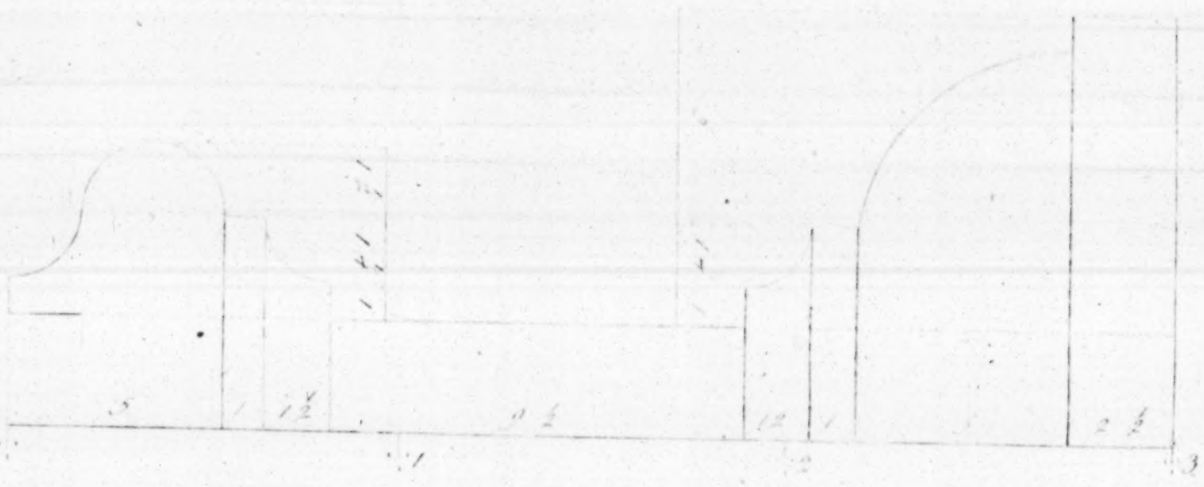

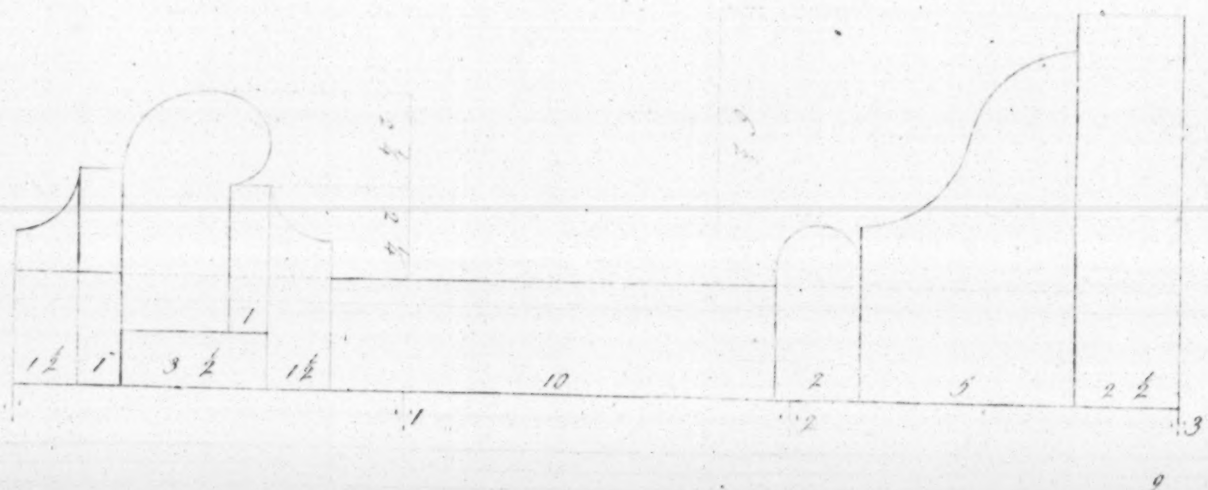

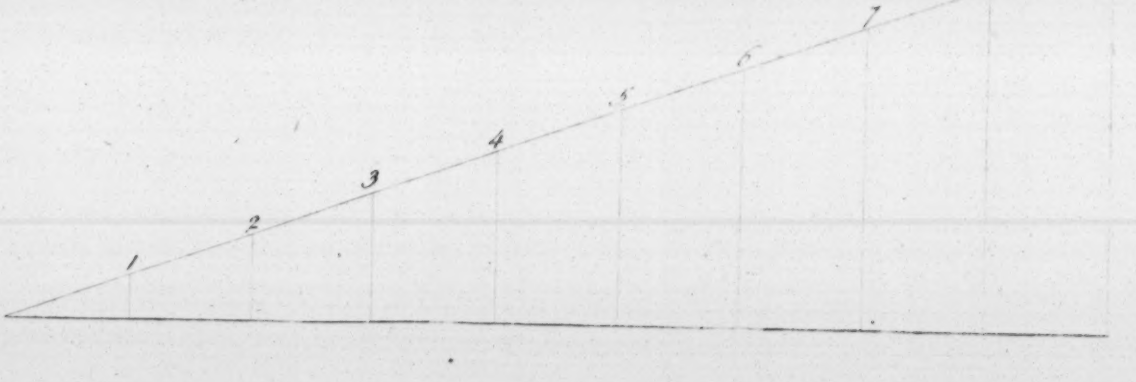

Ab. Swan in et de

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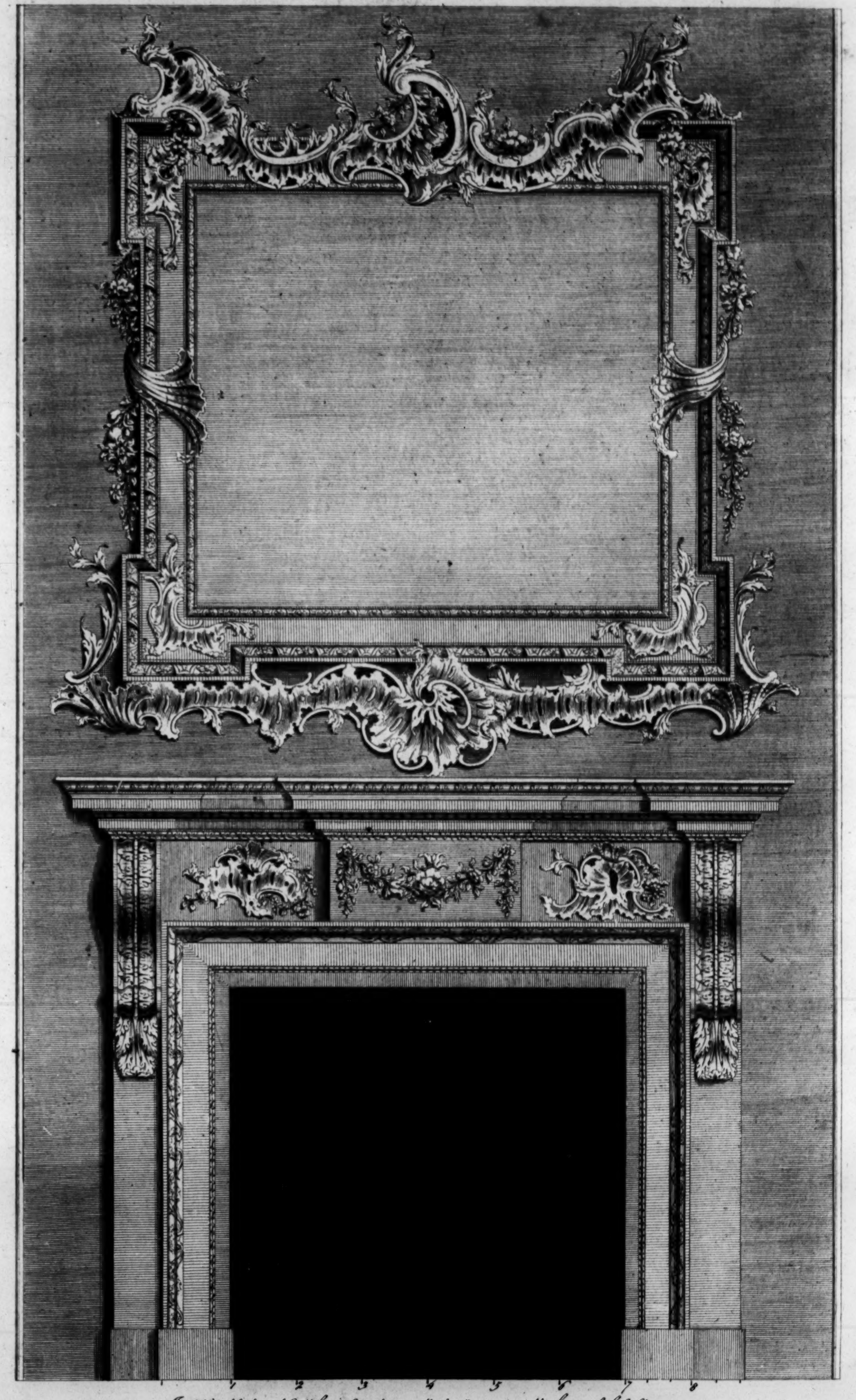


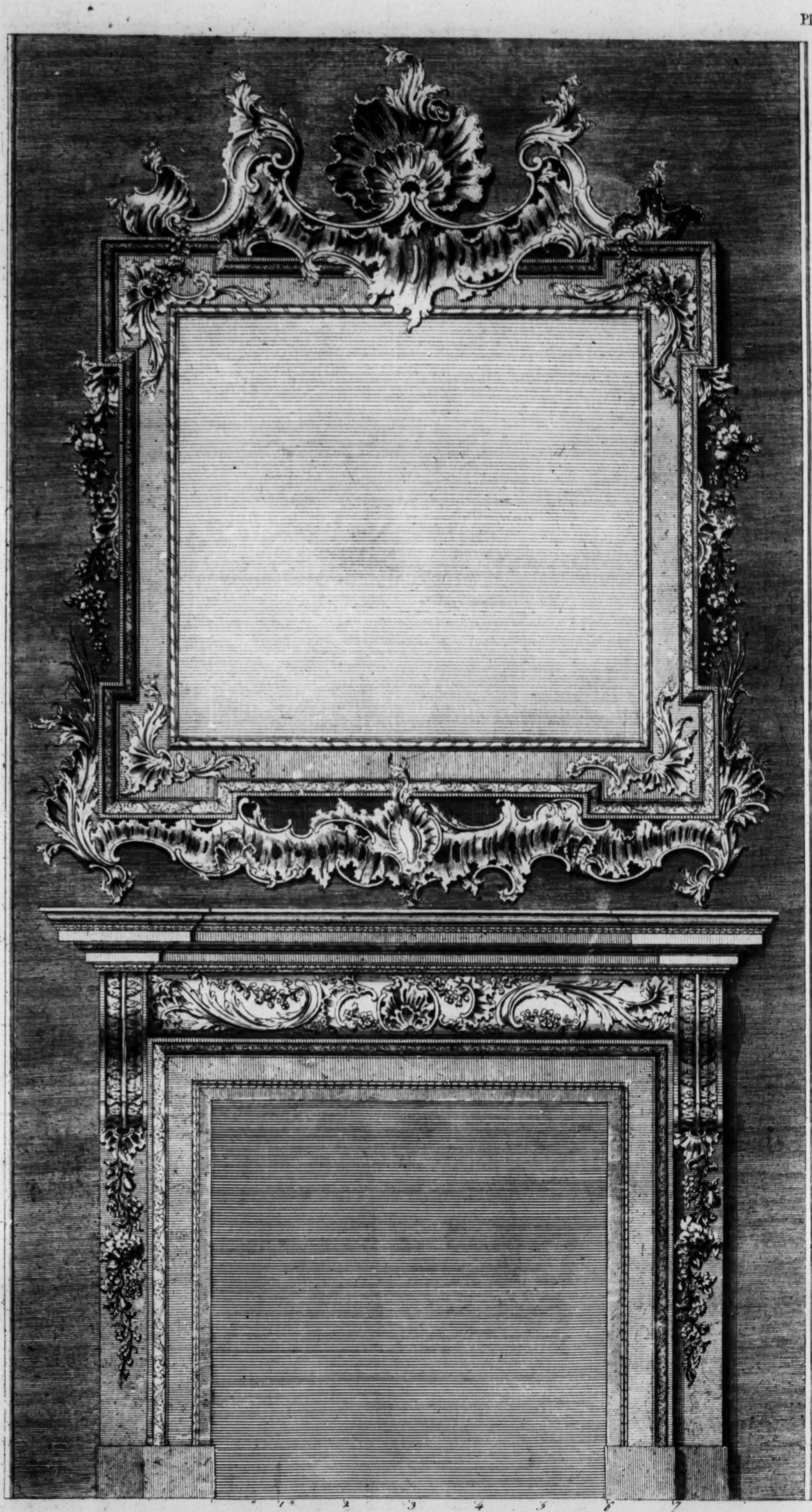
It Would be Needleſs to Lay down all the Particular Meaſures of theſe Chimneys.
They being Better Discrib.d at large on the five fore-going Plates.

A Swan in.t et delin.

Publish.d According to Act of Parliament

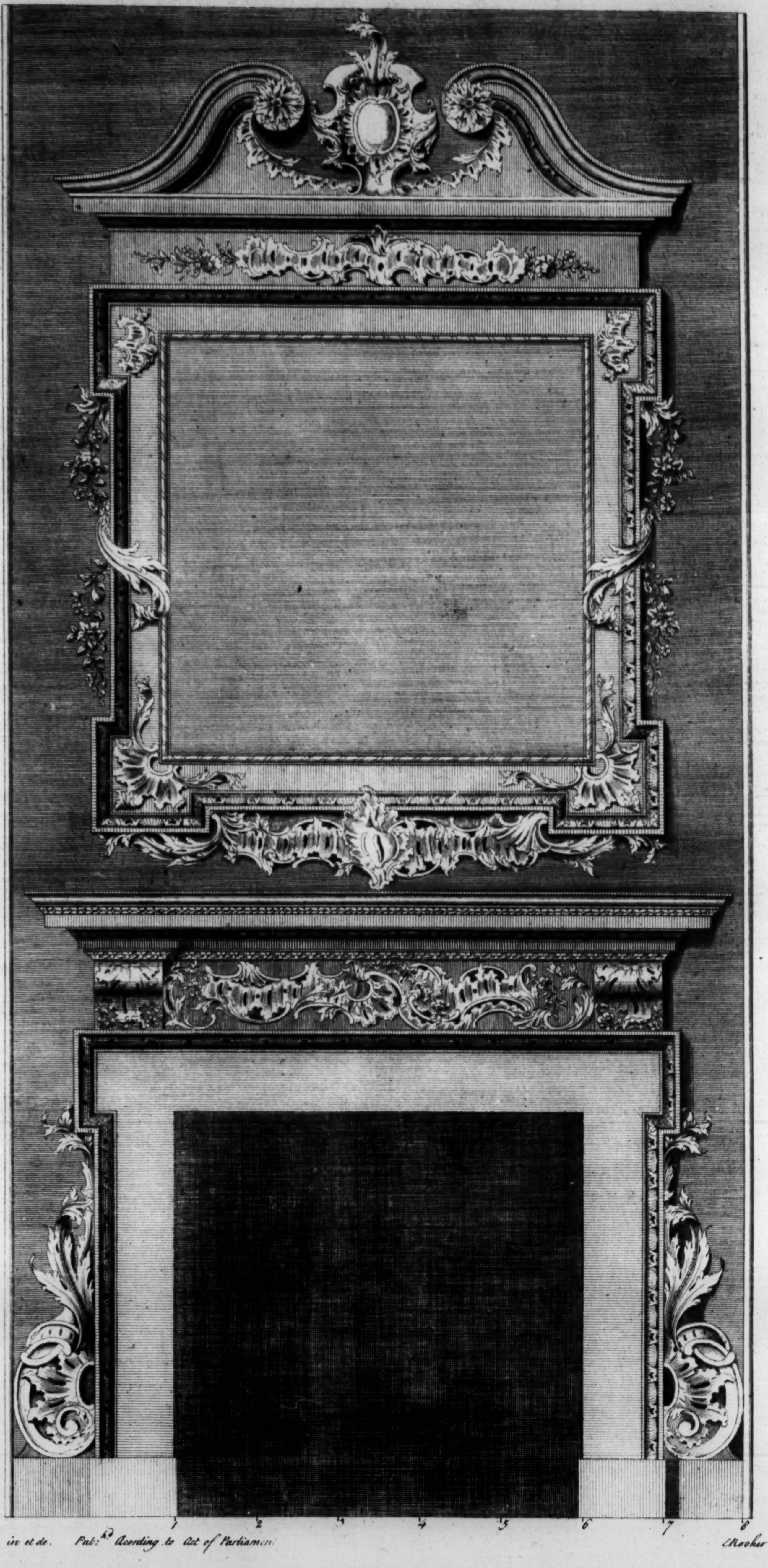
E. Rooker ſc.

Plate XLIX



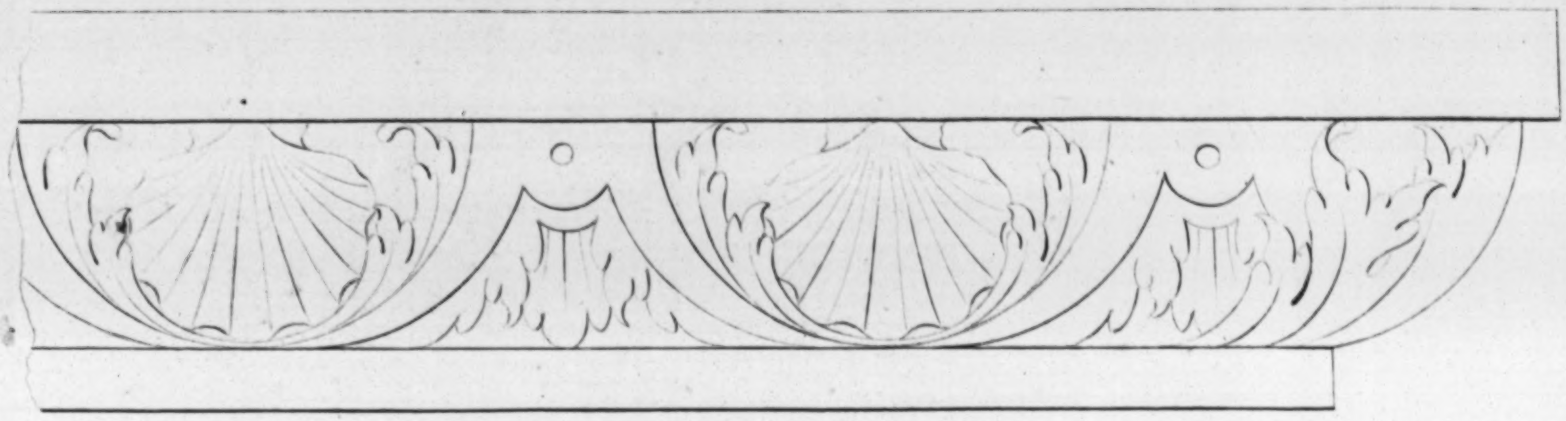
*Ab. Swan in et de.* *Publish.d According to Act of Parliament* *E Rooker sc.*

Plate L.

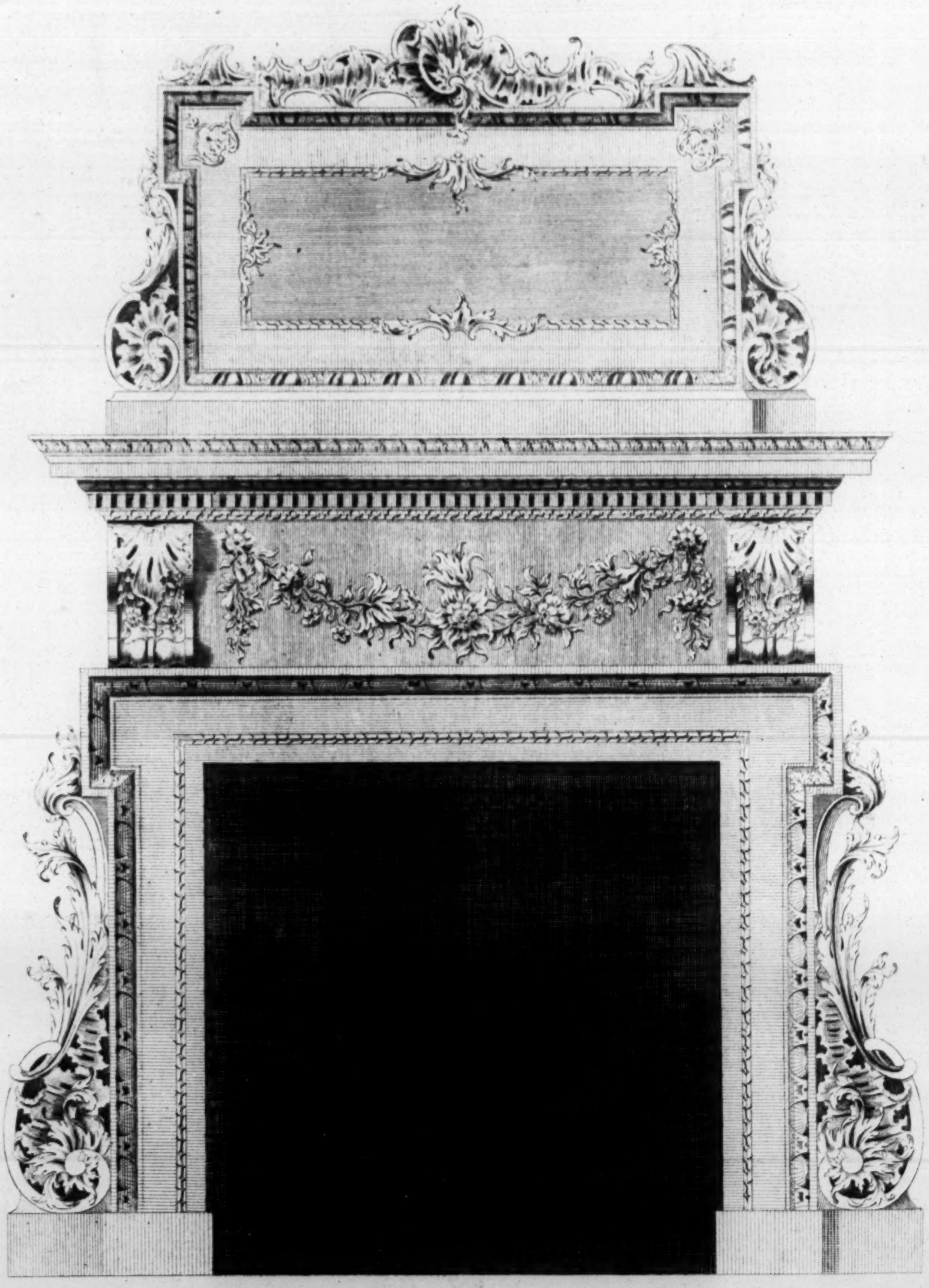


*Ab: Swan inv et de.* *Pub:d According to Act of Parliament* *E Rooker sc.*

Plate LI

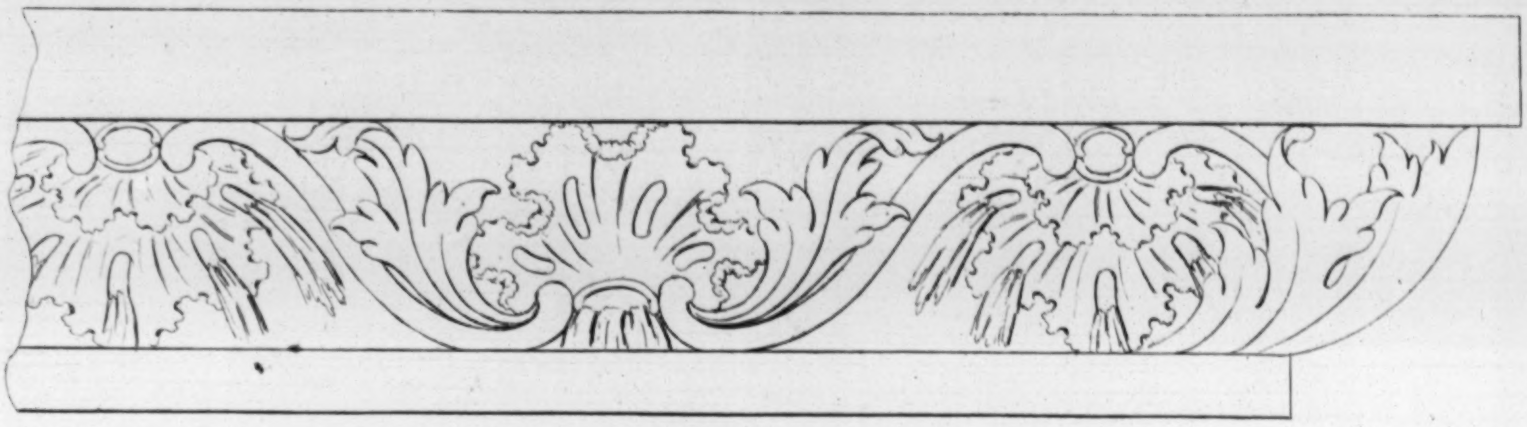


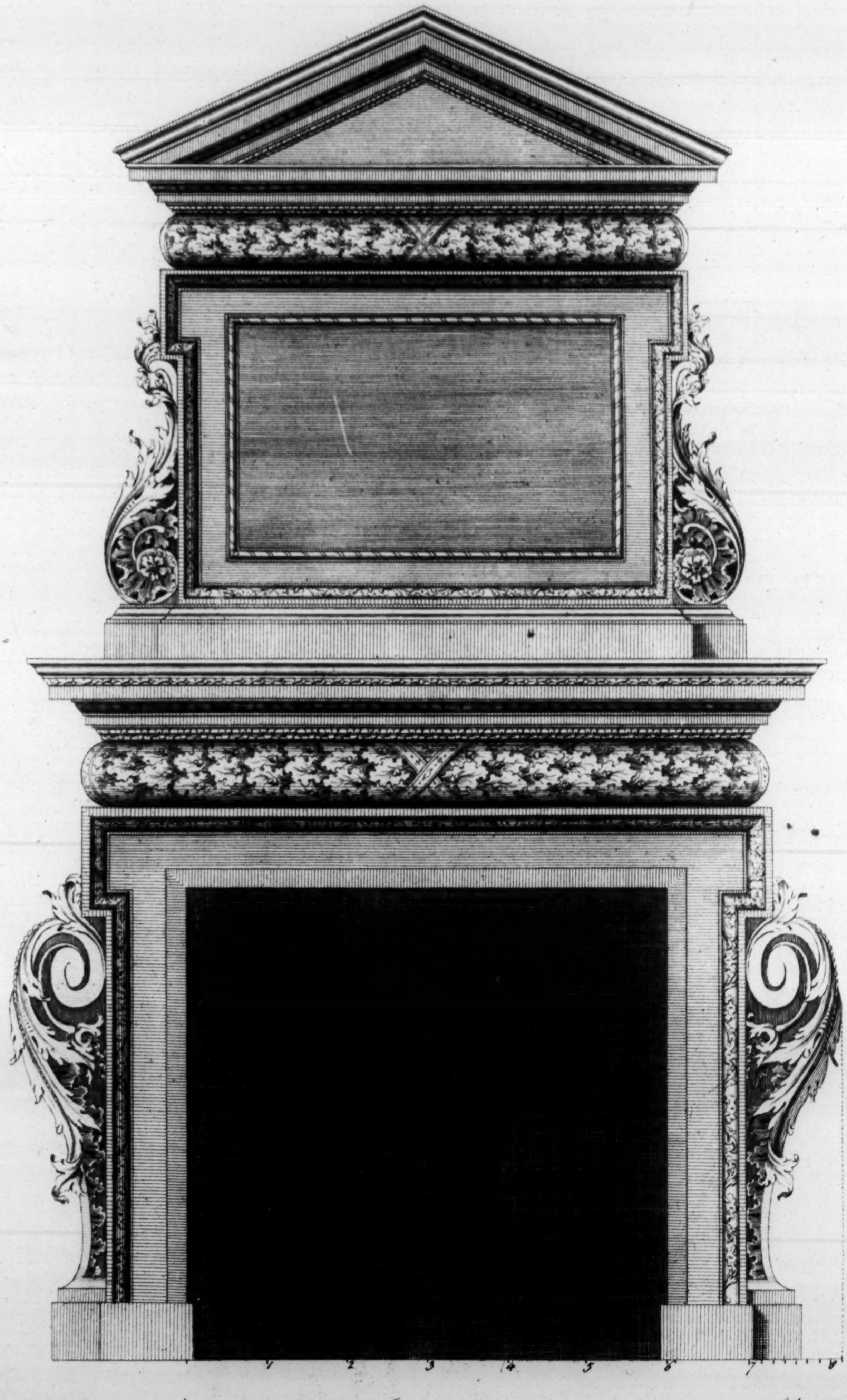
*This Plate Shews how any of the fore going Chimneys*
*May be Shortened if Required.*



Ab. Swan inv et del. Pub.$^{d}$ According to Act of Parliament. Edw: Rooker sculp.

Plate LII





*Ab: Swan inv et del.* *Pub:sh According to Act of Parliament.* *Edw: Rooker sculp.*

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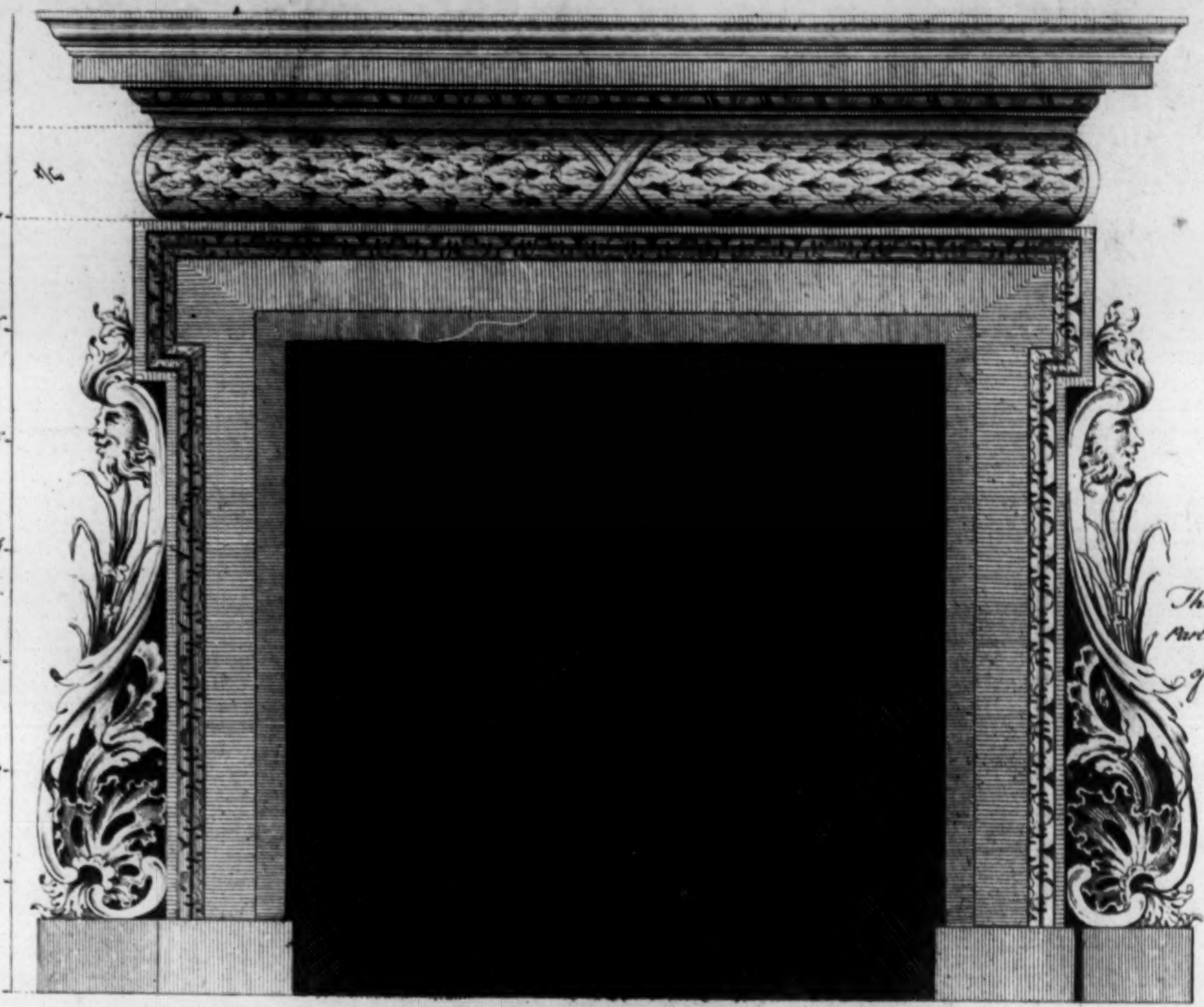
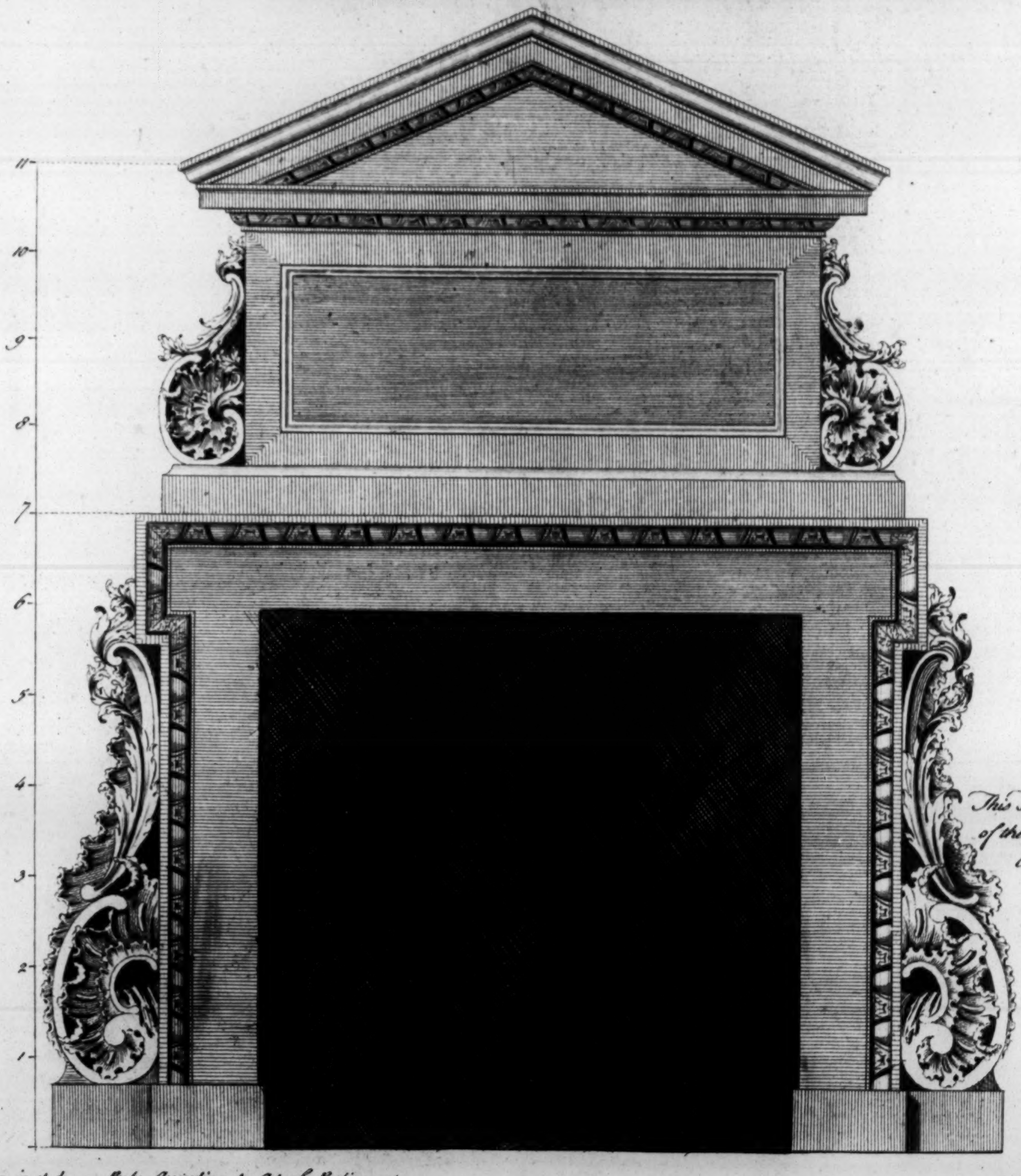


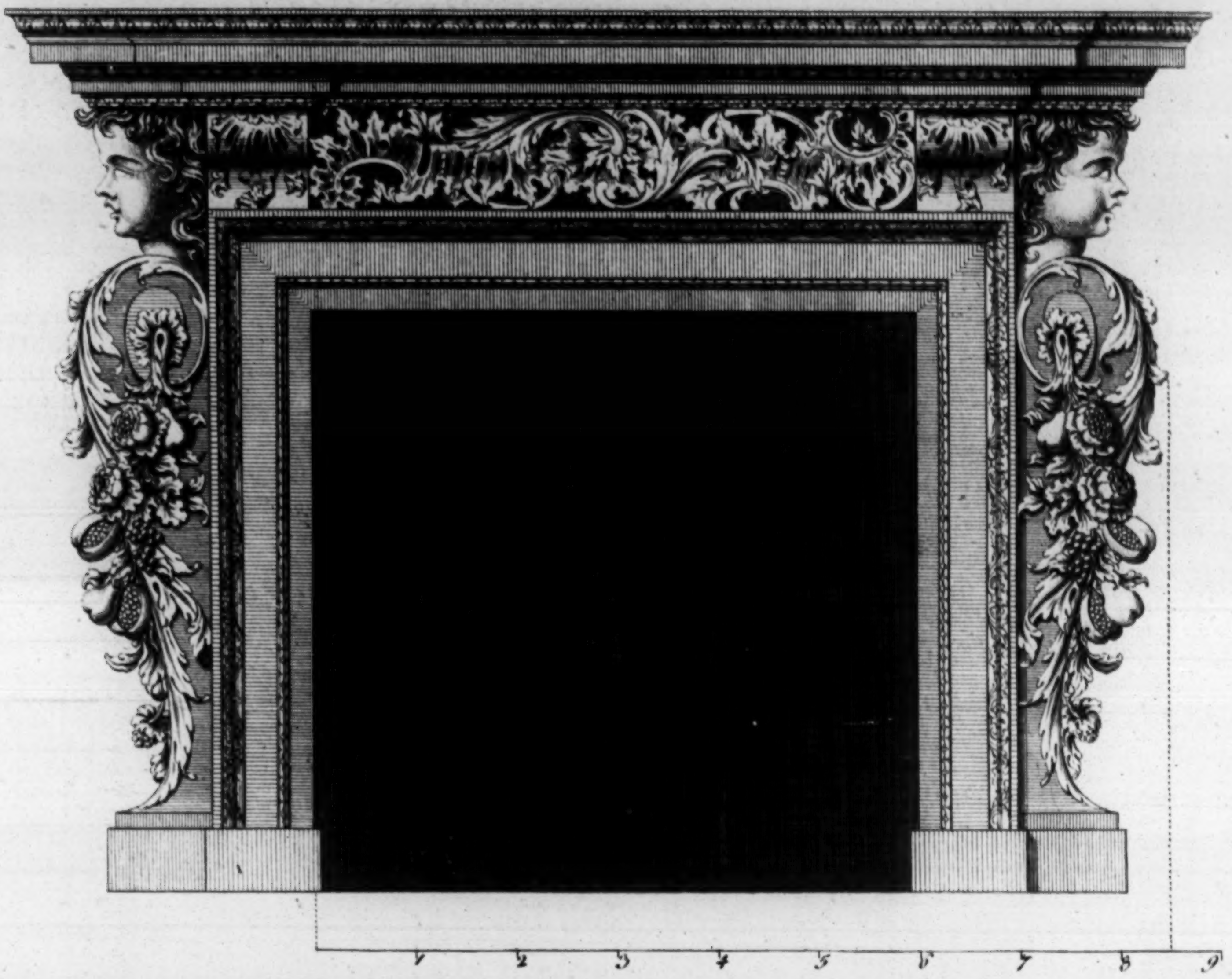
*This Truſs is One 5th Part of the Opening of the Chimney*

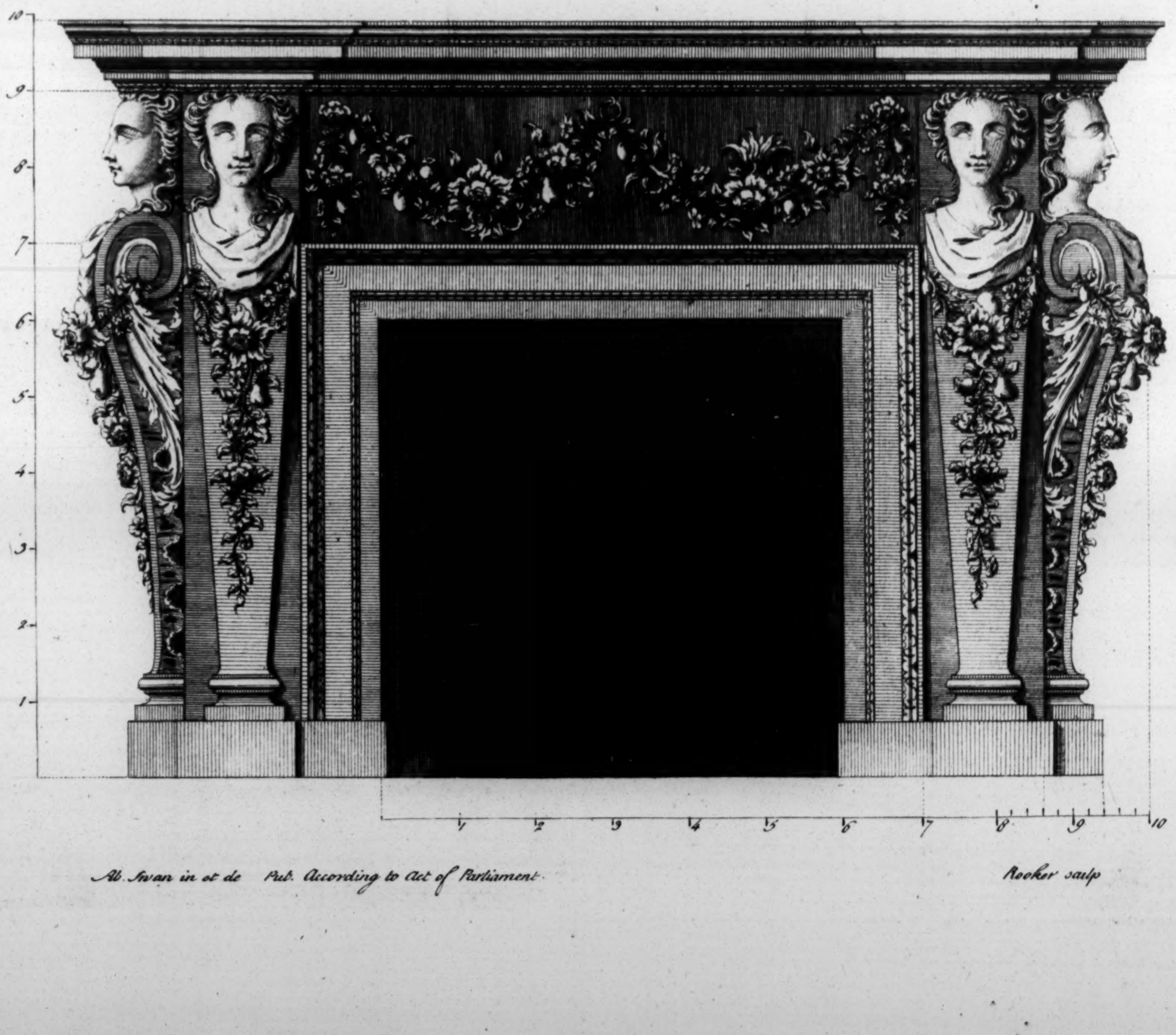


*This Truſs is two 9ths of the Opening of this Chimney*

Ab: Swan in et de. Pub: According to Act of Parliament I.Rooker sculp.

Plate LIV





Ab. Swan in et de    Pub. According to Act of Parliament    Rooker sculp

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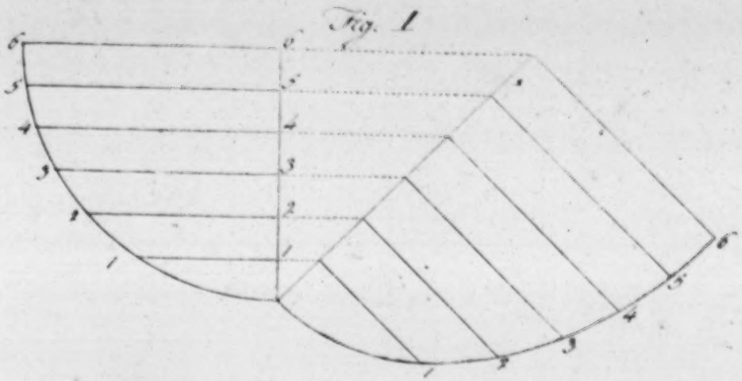
Fig. 1



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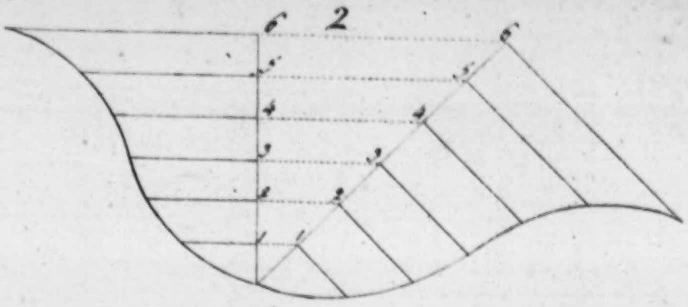

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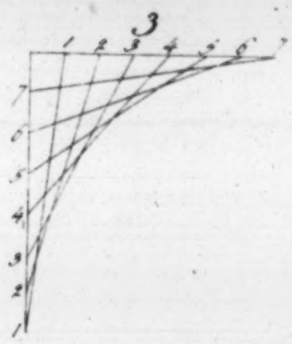

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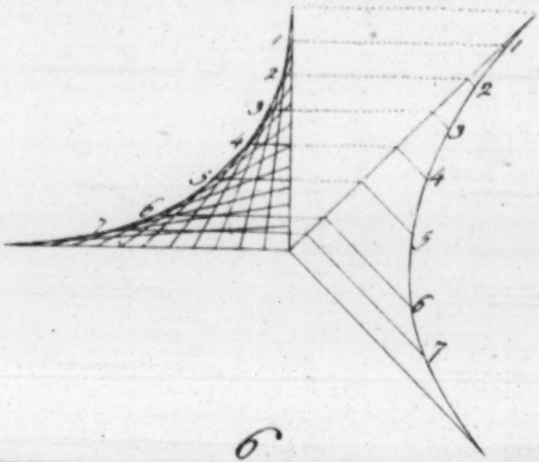

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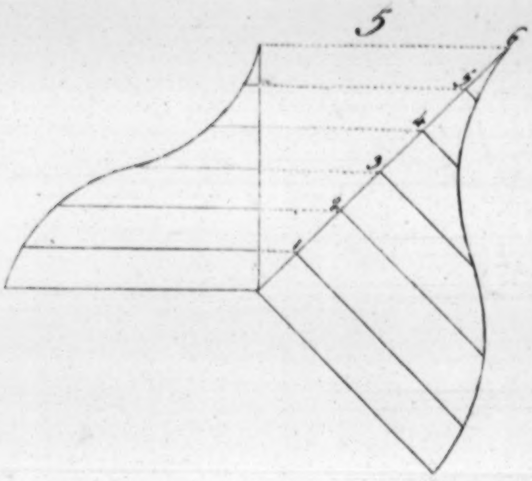

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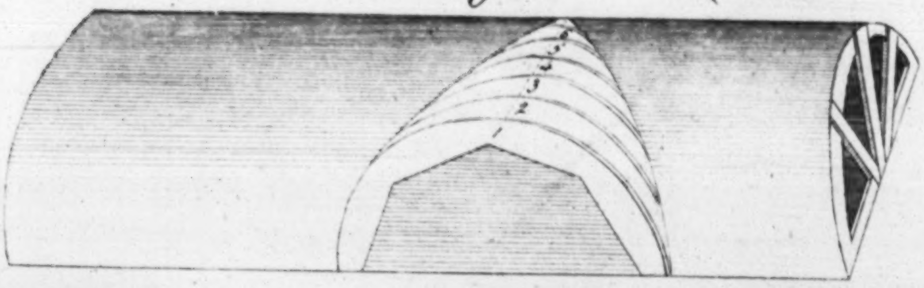

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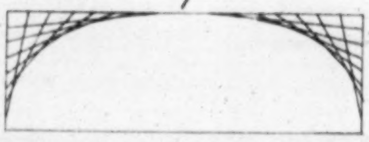

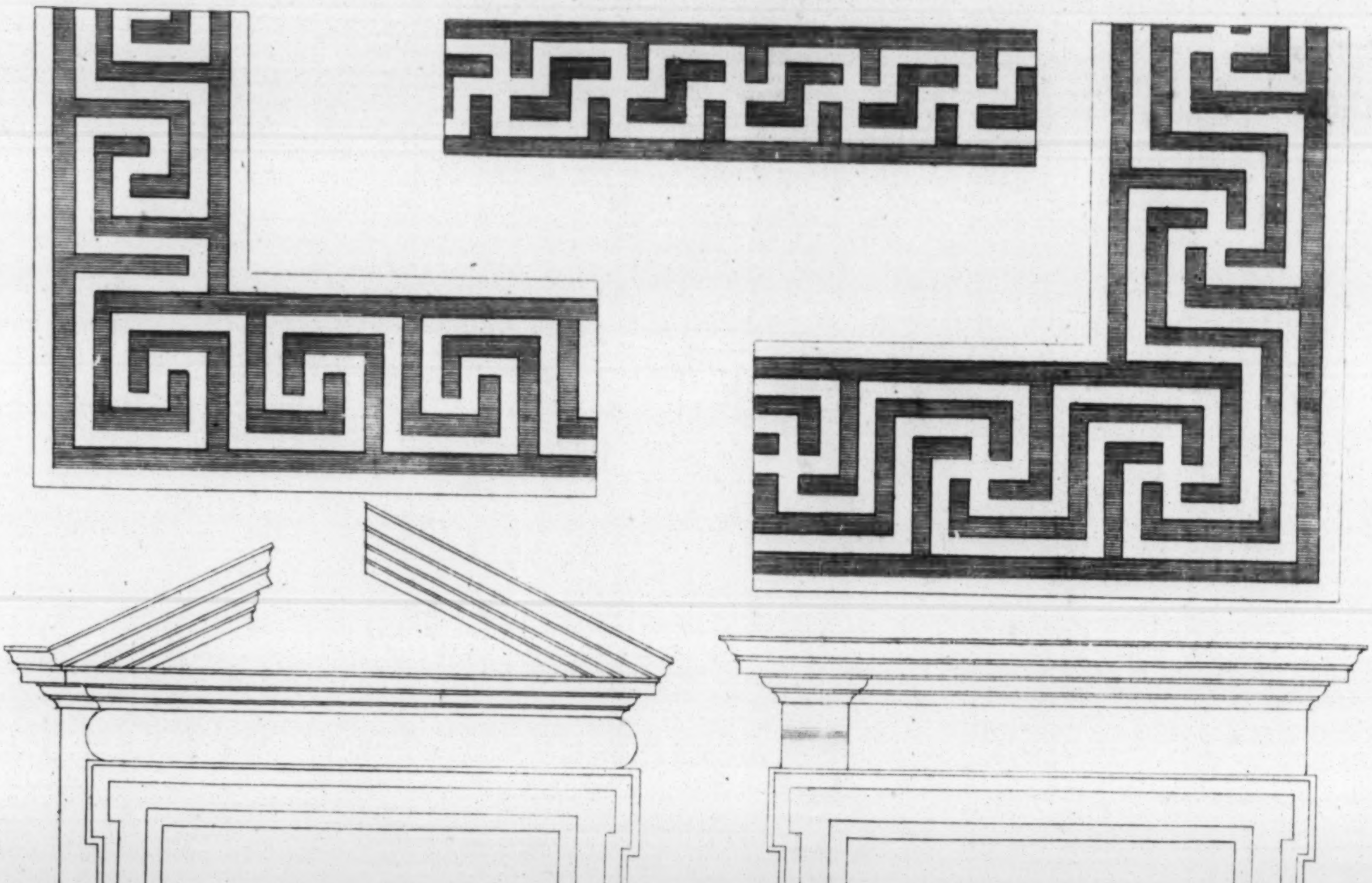

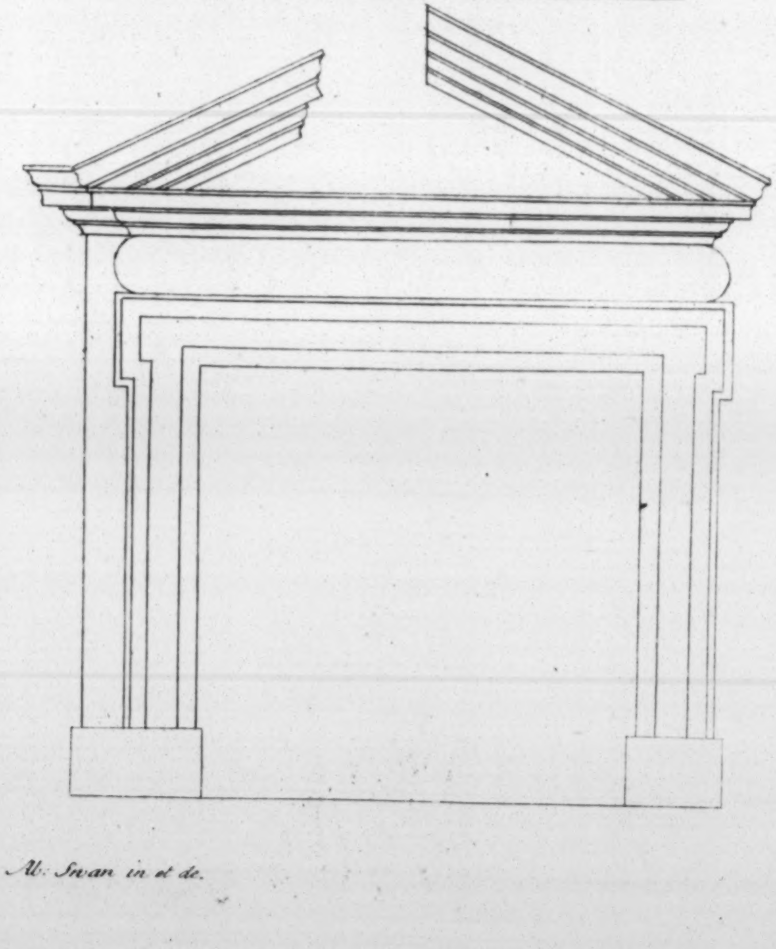

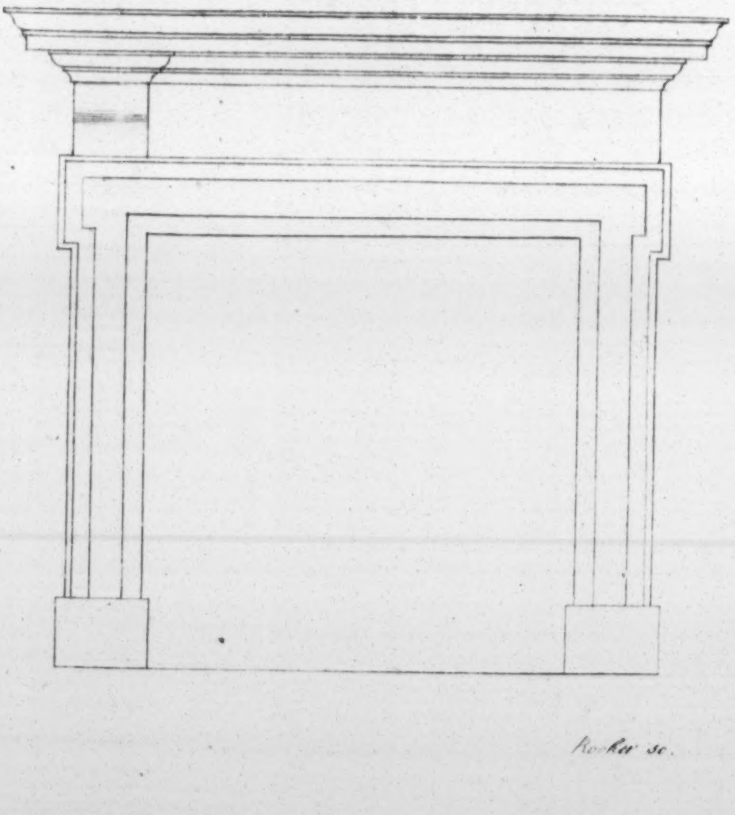

Ab. Swan in et de.

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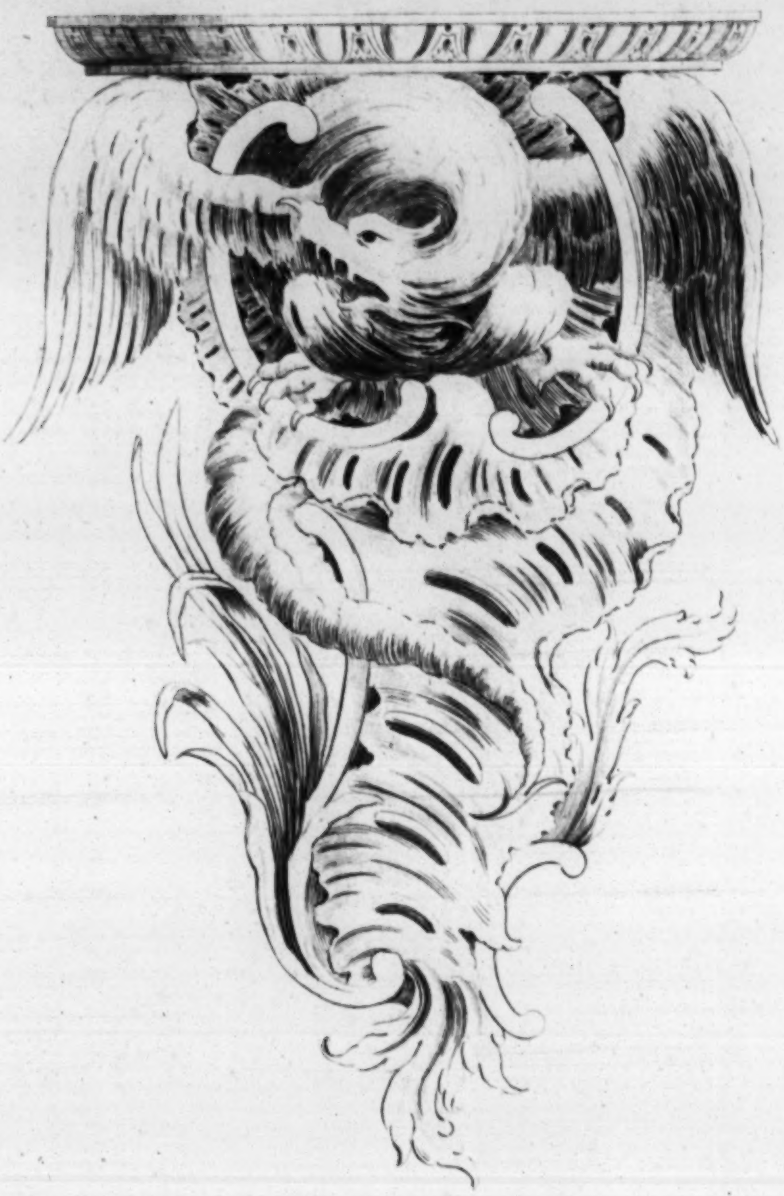
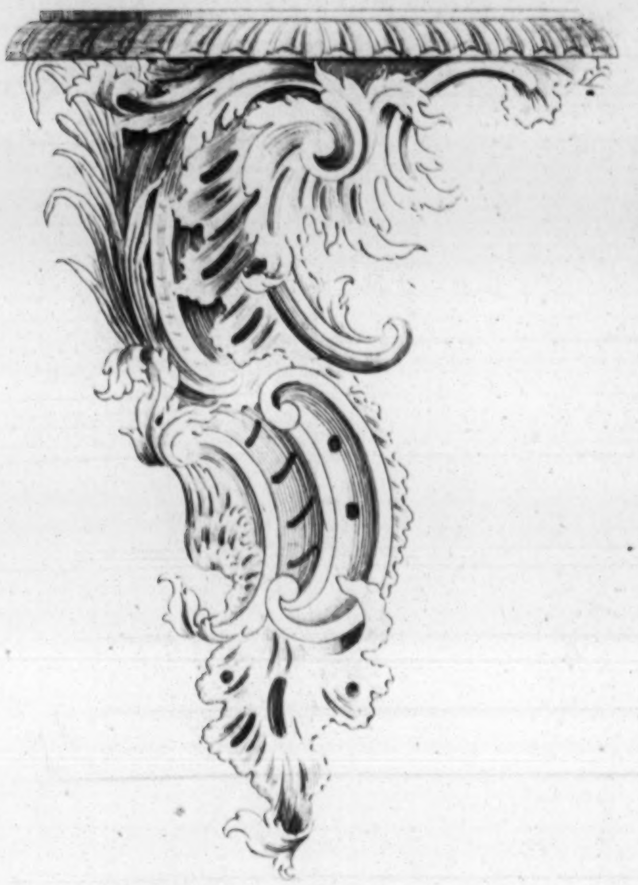
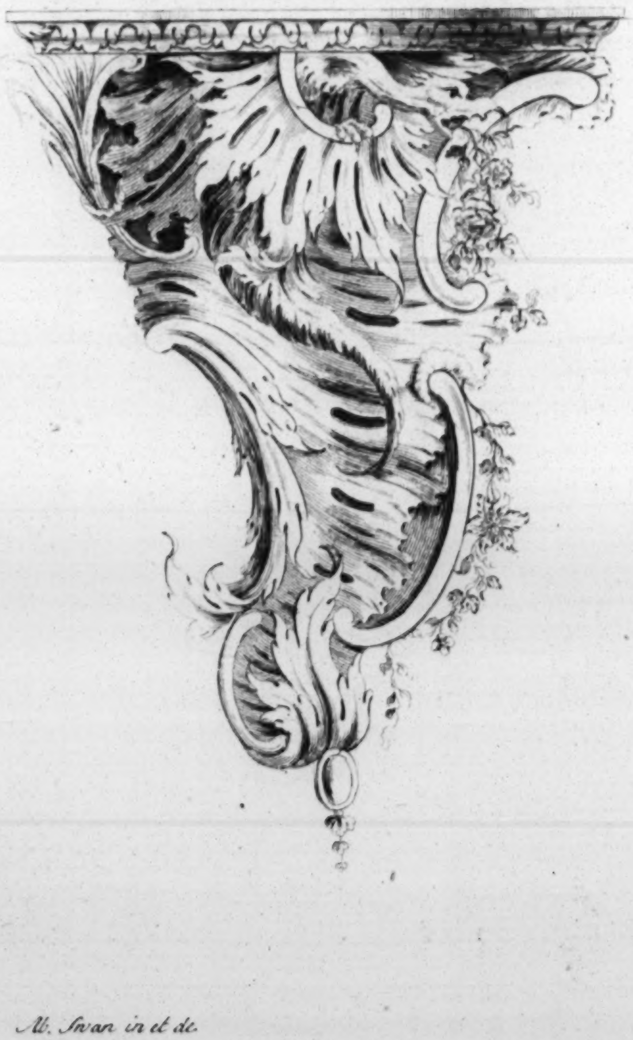
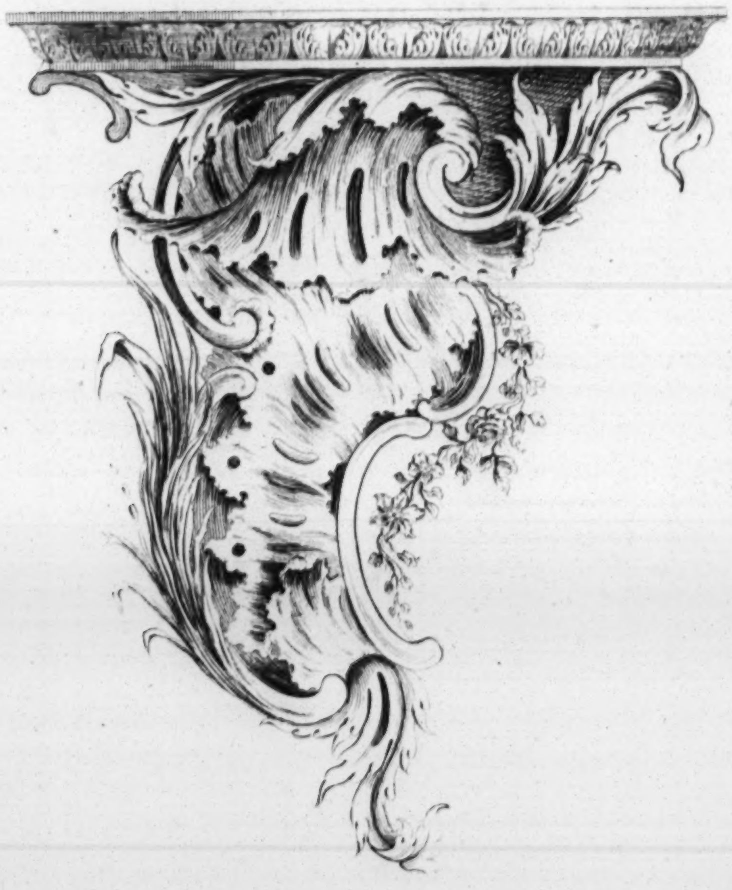
Plate LVI









*Ab. Swan in et de.*

*E. Rooker sc.*

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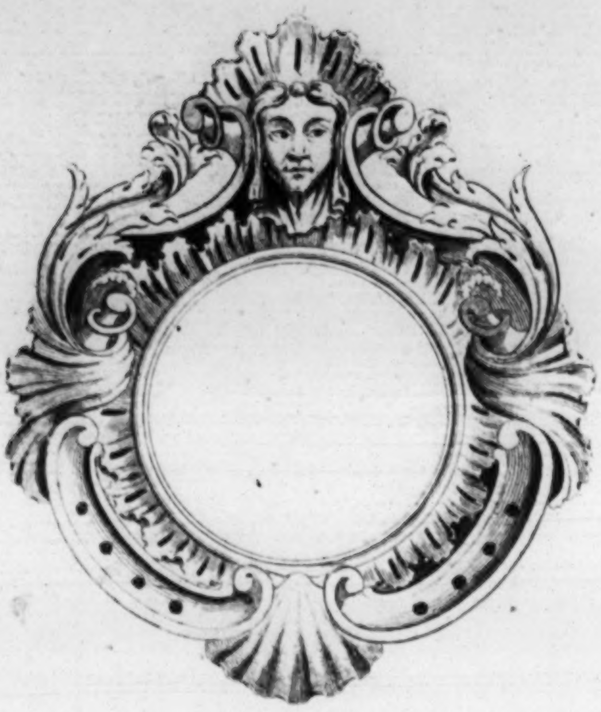

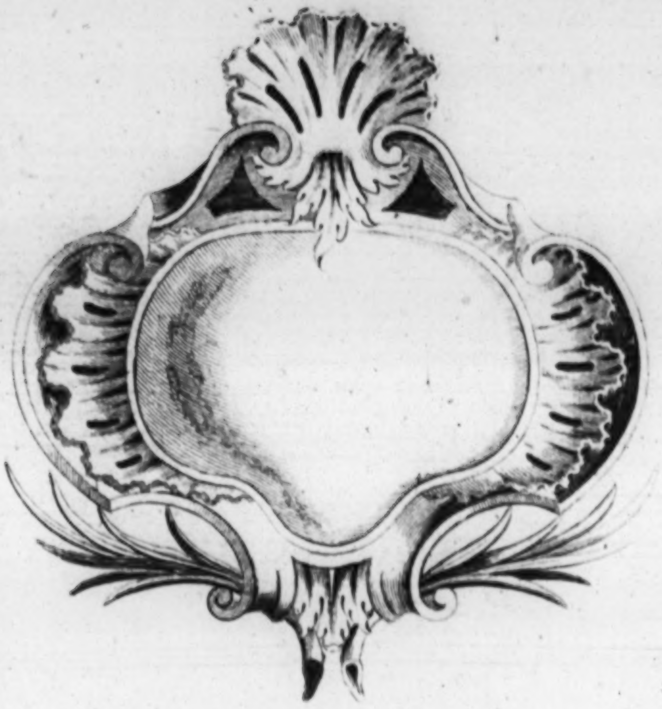

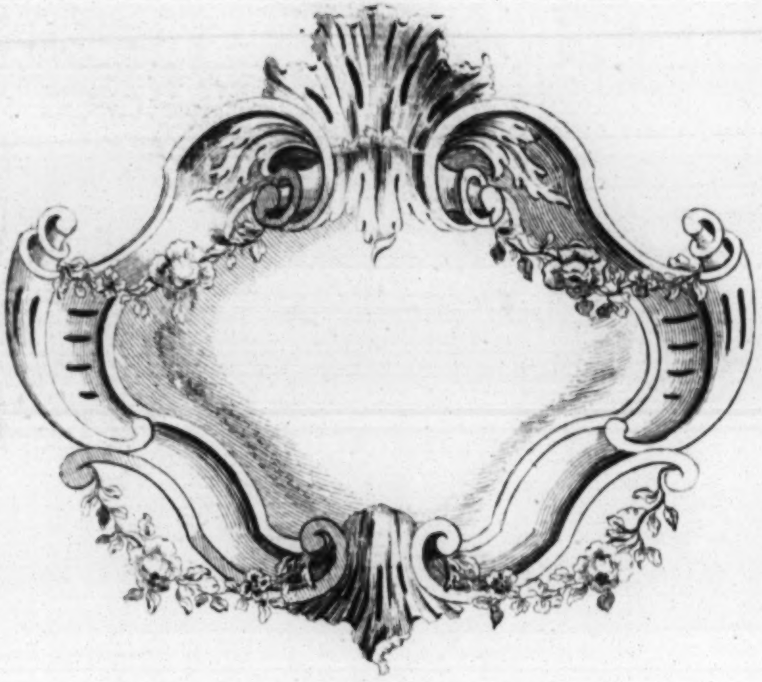

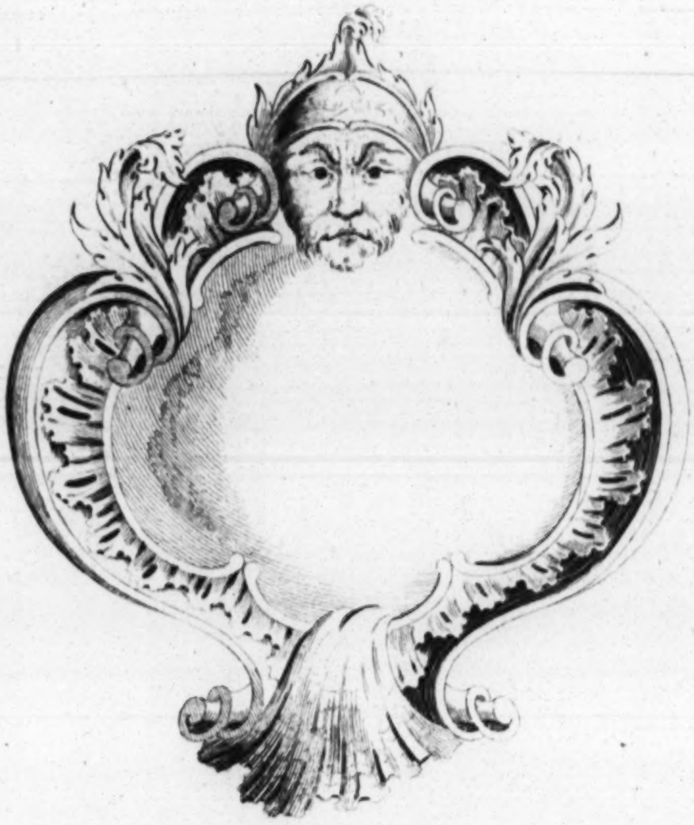

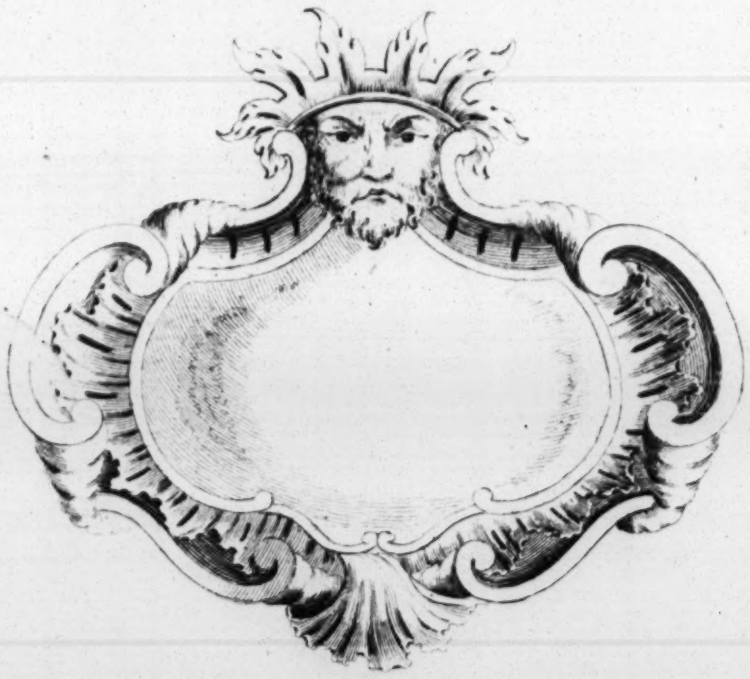

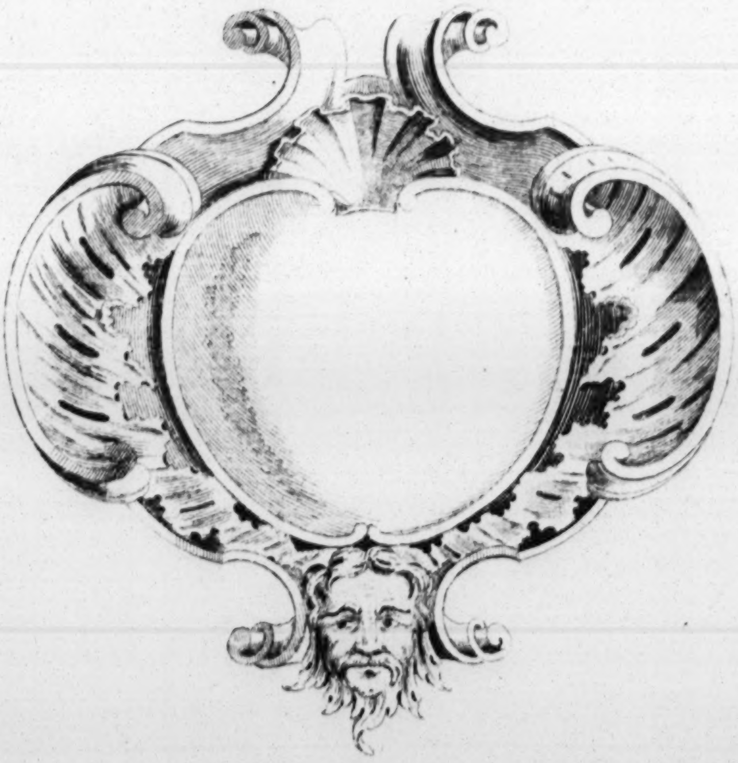

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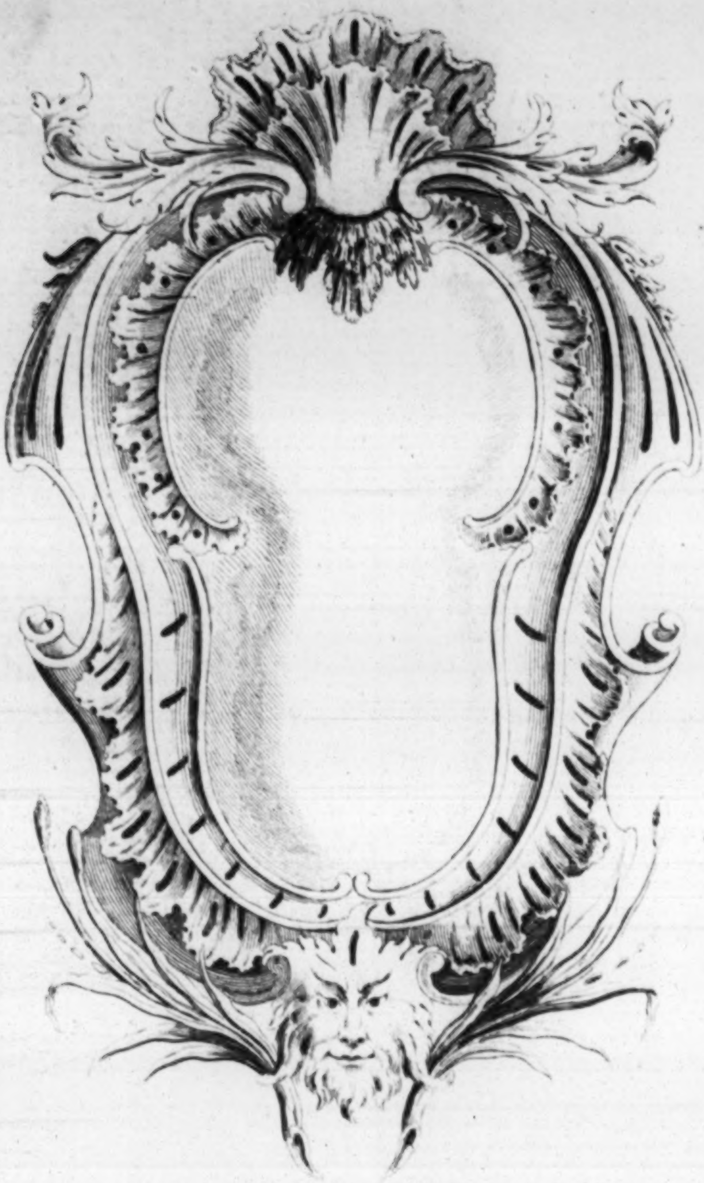

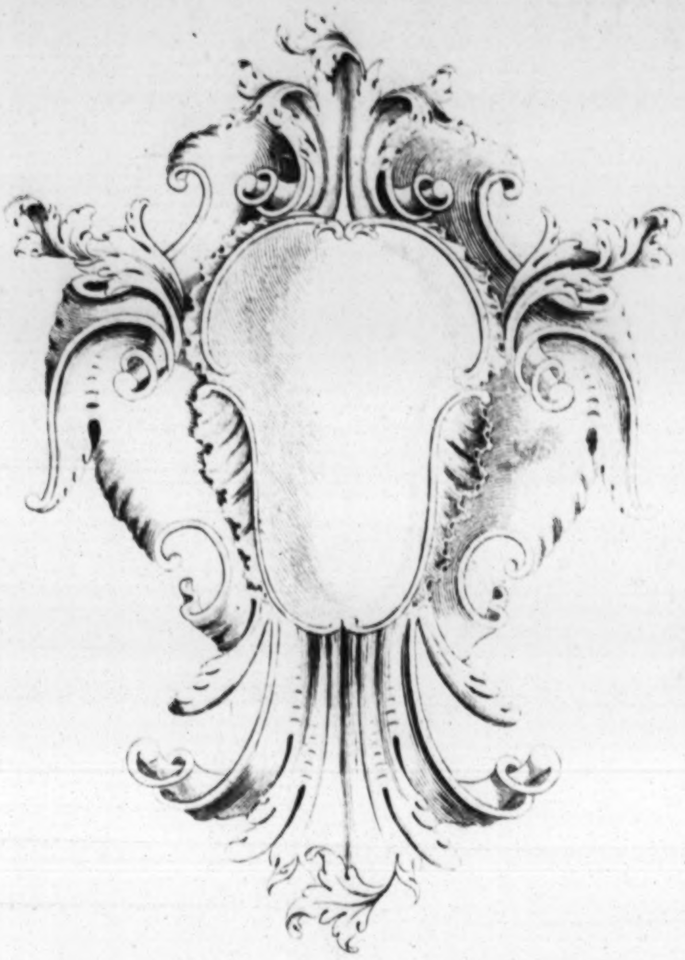

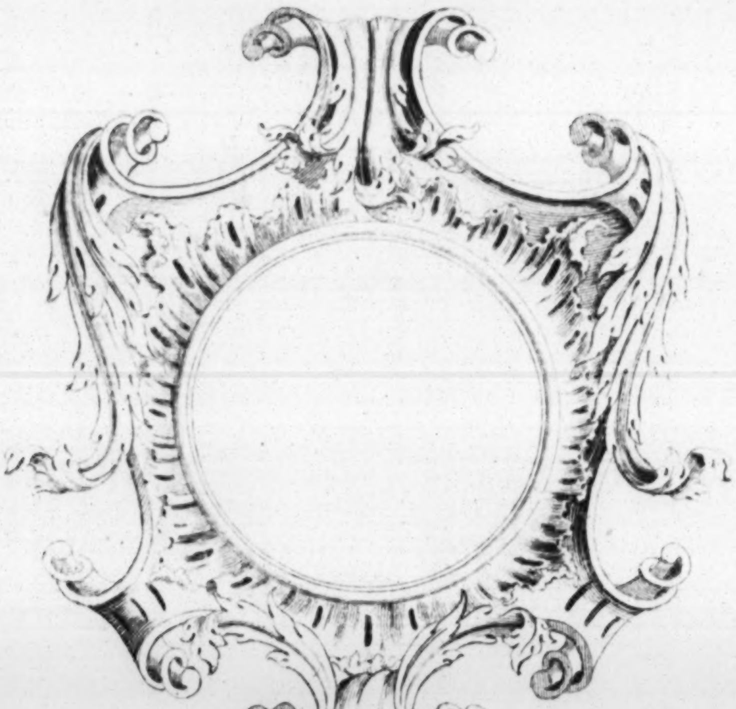

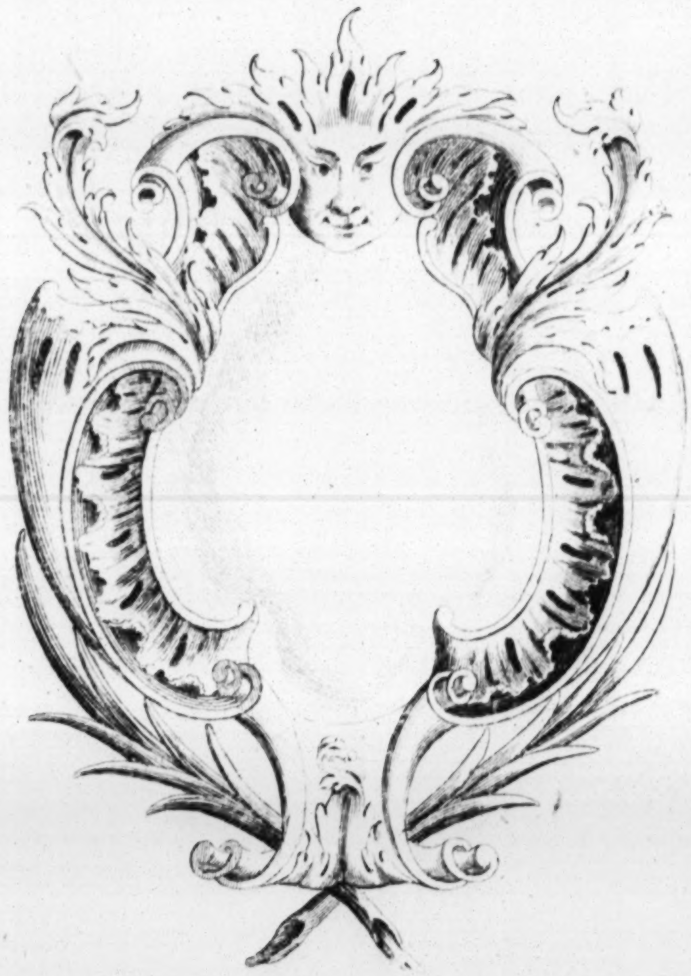

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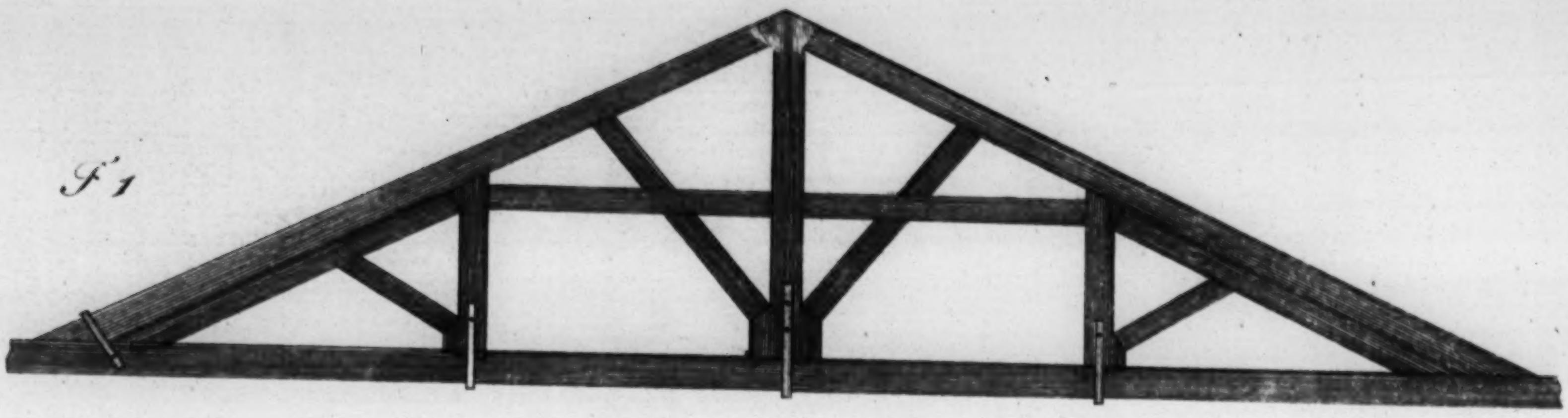

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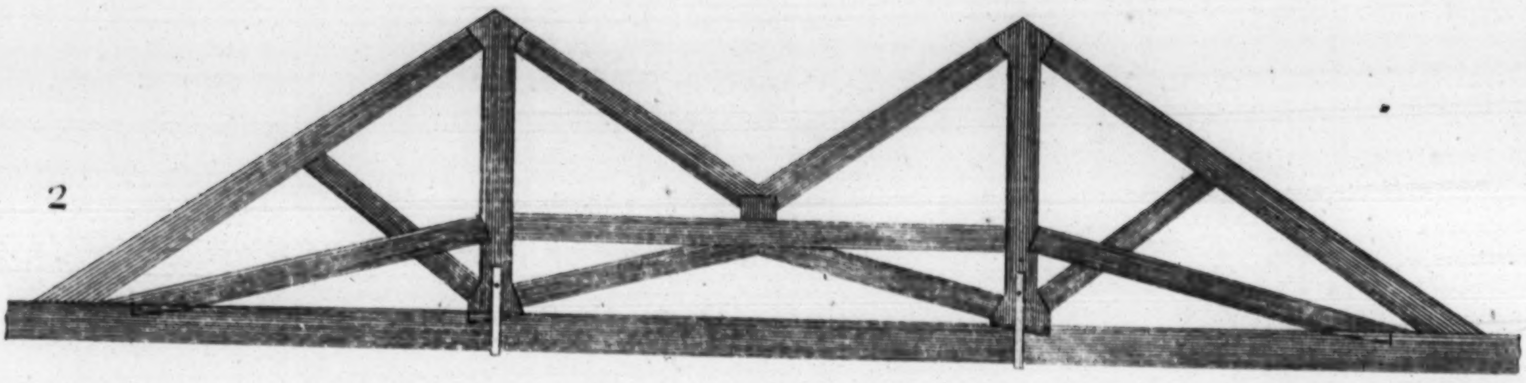

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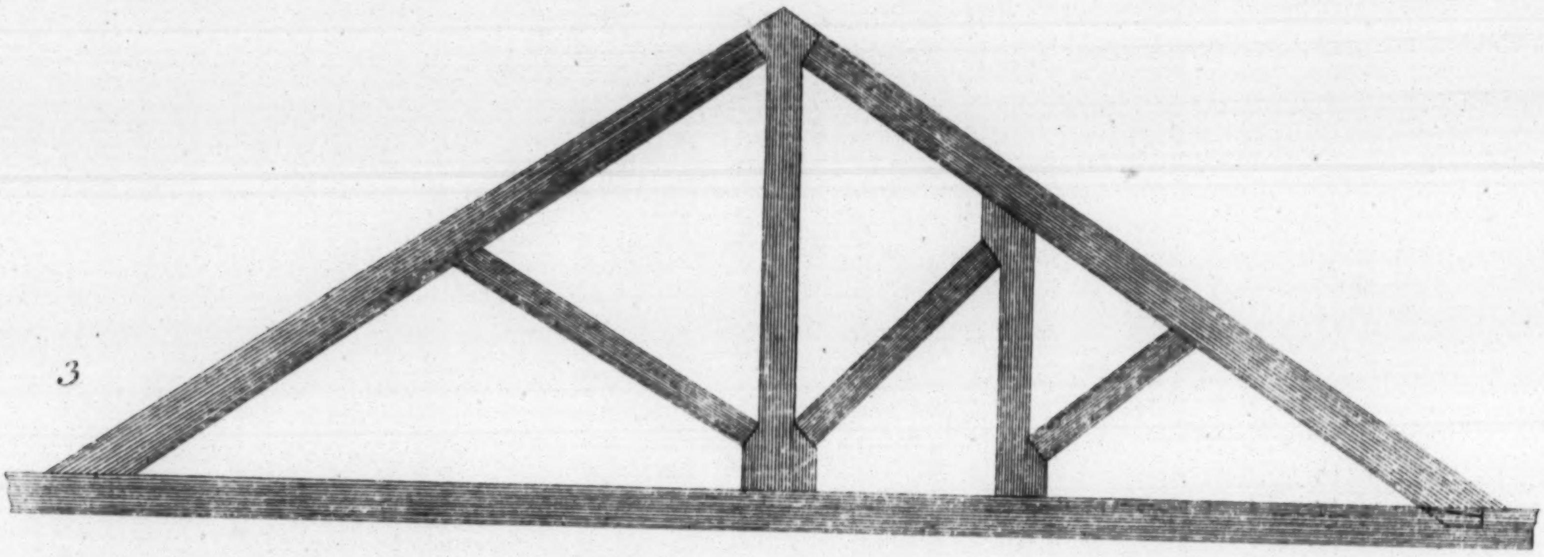

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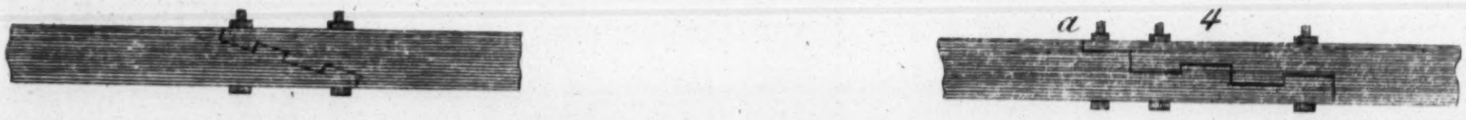

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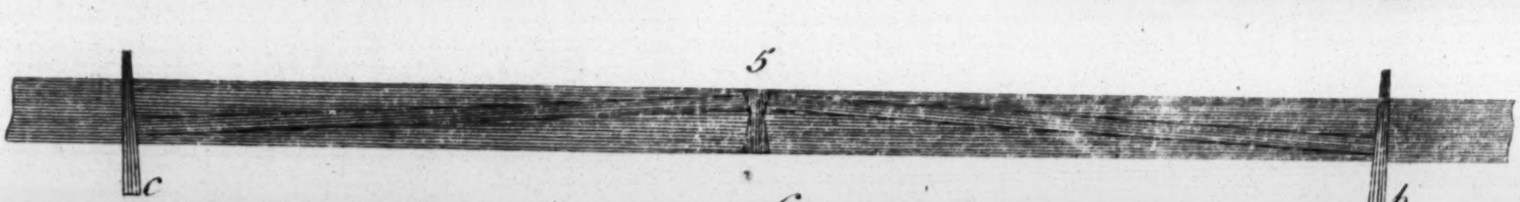

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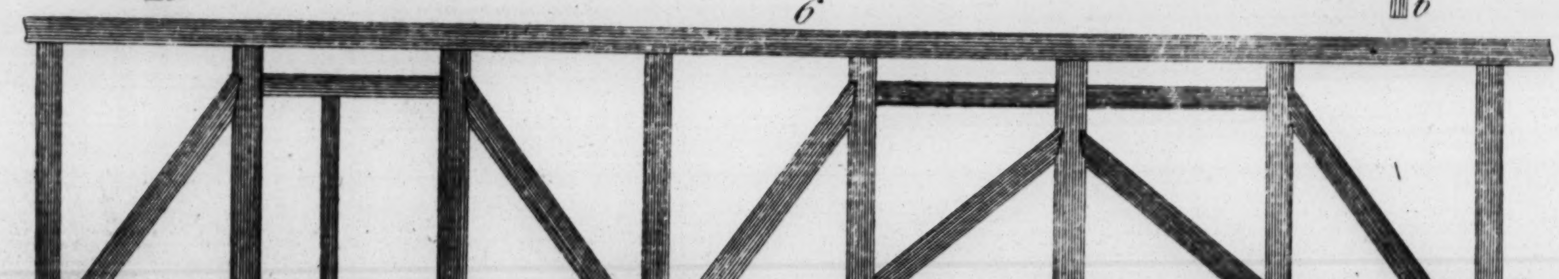

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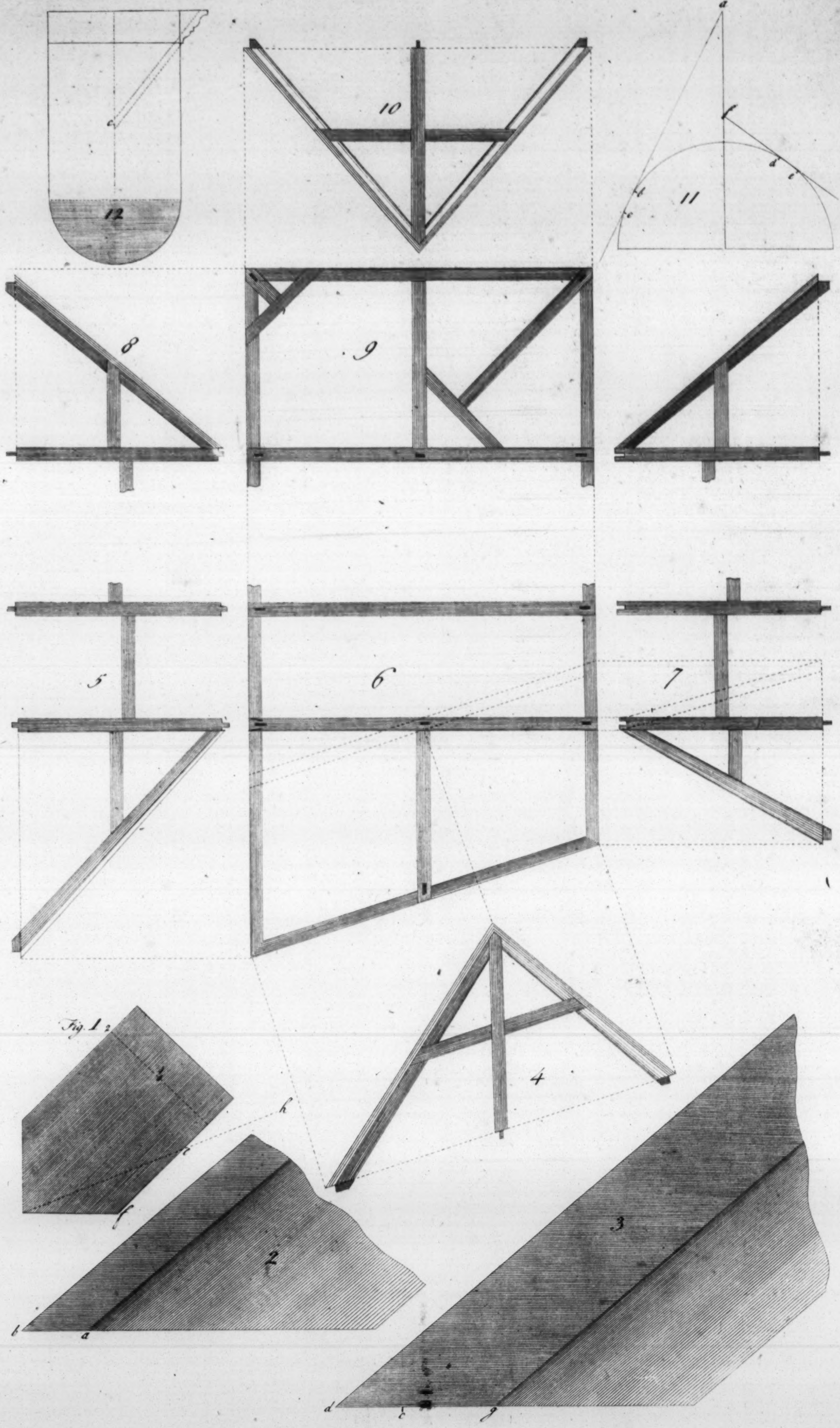

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